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„Die Sage vom Thrym.“

Vorspiel: „Die Nornen.“

I. Akt.

Vorspiel.

- I. Eine Höhle im Innern des Berges; es herrscht Finsterniss, die von den aus der Erde aufsteigenden, wirbelnden Flammen unterbrochen wird. Vola steigt im Hintergrunde herauf und geht in den Vordergrund der Scene. Feuergeister schwingen sich im Tanze um die Wahrsagerin Vola; einige derselben bringen einen Dreifuss und Kessel und empfangen Volas Befehle, andere bringen Krüge, woraus sie einen Zaubersaft in den Kessel giessen und fachen dann das Feuer an. Loke tritt links aus dem Hintergrunde und geht in den Vordergrund, wo ein Feuergeist ihm den Bogen abnimmt, während Alle sich tief vor ihm verbeugen. Loke lächelt spöttisch über die Unterwürfigkeit der Feuergeister, gebietet ihnen, sich zu erheben und fragt Vola, ob alles bereit sei. Diese zeigt auf den Kessel und Loke geht in den Hintergrund. Die Feuergeister tanzen um den Kessel, Loke stellt sich neben Vola, die auf den geheimnissvollen Tanz zeigt; Loke befiehlt den Geistern, sich zu entfernen, diese verschwinden rechts; während Loke ihnen nachschaut, beobachtet Vola ihn misstrauisch; er befiehlt ihr, ihre fünf jungen Pflegetöchter herbeizurufen; Vola zögert, aber gehorcht doch, da er es befohlen; sie ruft die fünf Schwestern kommen und umkreisen Vola tanzend, diese zeigt auf Loke, vor dem alle fünf sich tief verneigen. Fünf Feuergeister treten links herein.
- II. Loke giebt der ersten Schwester einen Spiegel, worin diese sich neugierig beschaut, während sie tanzt; Loke preist ihre Schönheit, sie drückt den Spiegel an ihr Herz und lässt die Schwestern hinein schauen; sie bilden eine Gruppe, die Bewunderung und Eitelkeit ausdrückt. Loke zeigt der Zweiten einen silbernen Pfeil und alle fünf Schwestern drängen sich um sie, sie sticht sich an dem Pfeile, als sie ihn in ihrem Haare befestigen will und wirft ihn von sich. Loke winkt der Dritten und zeigt ihr einen gefüllten Becher, sie nähert sich neugierig und empfängt begierig den Becher und trinkt lächelnd daraus, trotz der Schwestern Warnung, dann giebt sie den Becher an die zweite Schwester, die gleichfalls trinkt und ihren Schmerz gelindert fühlt, die Anderen umringen sie neugierig. Vola setzt sich in den Hintergrund. Ein Feuergeist bringt einen Blumenkorb, die vierte Schwester beugt sich über den Korb; Loke nimmt eine Blume und lässt sie daran riechen, sie kniet nieder und hält ihre Schürze auf, Loke wirft vier Blumen hinein, damit tanzt sie in den Vordergrund und vertheilt die Blumen an die Schwestern, die sich an dem Dufte berauschen; Vola schleicht sich an die fünfte Schwester heran und entreisst ihr die Blume. Loke nimmt ein Glockenspiel und schlägt darauf, die fünfte Schwester nähert sich horchend, er reicht ihr das Spiel.
- III. Sie tanzt damit, während sie darauf spielt, die vier Schwestern tanzen mit ihr.
- IV. Loke nimmt seinen Mantel und seinen Köcher ab und stellt sich in den Hintergrund; die Schwestern fliehen erschreckt zu Vola. Loke tanzt einen fantastischen Tanz, am Schlusse desselben halten die Feuergeister den Mantel wie ein Zelt über den knieenden Loke.
- V. Loke fordert die Schwestern auf, ihren Tanz fortzusetzen, und nimmt später selber Theil daran.
- VI. Der Tanz wird fortgesetzt.
- VII. Loke, Vola und die Schwestern treten langsam heran. Vola verlangt von den Schwestern die Blumen, die sie dann in den Kessel wirft. Loke vertheilt wieder die Geschenke unter die Schwestern. Gruppe mit dem Spiegel.
- VIII. Die Schwestern tanzen um Loke und dieser tanzt dann selber mit; zuletzt eine fantastische Gruppe.
- IX. Auf Lokes Befehl nehmen die Schwestern Abschied von Vola, um sich zum Feste der Asen zu begeben. Die Feuergeister füllen das Getränk aus dem Kessel in Krüge und reichen dem Loke einen derselben. Loke nimmt Volas Hand und verlangt die sechste Pflegetochter, Sigyn, die Vola bis dahin versteckt gehalten hat, zu sehen. Vola zeigt mit Misstrauen auf den Zaubersaft, aber Loke betheuert ihr die Reinheit seiner Gefühle für

Sigyn. Da Vola trotzdem Misstrauen hegt, lässt Loke die Feuergeister in die Erde sinken und eine ungewöhnliche Klarheit erhellt sofort die Höhle.

- X. Loke zieht Vola mit sich in den Hintergrund, und Sigyn, die von dem blendenden Scheine herbeigelockt wird, schwebt tanzend herein, ohne auf Volas Warnung zu achten.
- XI. Sigyns Tanz. Sie schaut entzückt umher, während sie tanzt, entdeckt dann Vola und fragt diese, was all dieser Glanz bedeute; Vola drückt sie ängstlich an sich, aber Sigyn reisst sich los, um ihren Tanz fortzusetzen. Sie fährt fort zu tanzen, obgleich Vola sie daran zu verhindern sucht.
- XII. Loke kommt plötzlich aus seinem Versteck hervor, und stellt sich entzückt vor die überraschte Sigyn, er sucht mit zärtlichem Ausdrucke und frommen Mienen ihr Herz zu gewinnen. Er nimmt eine goldene Kette vom Halse und lockt Sigyn damit zu sich, während Vola sie vergebens heimlich davor warnt. Loke kniet vor Sigyn, diese sieht unschlüssig auf Vola, geht ihm dann entgegen, weicht aber wieder zurück. Sigyn und Vola gehen zur linken Seite, Loke folgt ihnen und befestigt ohne Widerstand die Kette um Sigyns Hals. Sigyn nähert sich der geängstigten Vola, aber da Loke sie zurückzieht, legt sie vertrauensvoll ihre Hand in die seine. Vola schaut traurig auf die bethörte Sigyn. Man hört einen starken Donnerschlag und es wird finster. Sigyn sucht Schutz in den Armen ihrer Pflegemutter, während Loke sich verbirgt.
- XIII. Der Hintergrund der Höhle öffnet sich, man sieht das wildschäumende Meer von immer neuen Blitzstrahlen erleuchtet. Ein Boot schaukelt heran auf den schäumenden Wogen, Widar sitzt am Steuer, Thor steht am Steven und wirft eine Harpune ins Meer, und zieht mit all seiner Kraft die Midgardschlange aus der Tiefe herauf, so dass deren Kopf über dem Wasser sichtbar wird; Loke der sich unbemerkt an den Strand geschlichen hat, zieht so geschickt mit seinem Bogen, dass sein Pfeil das Tau in Thors Händen durchschneidet und der giftige Wurm in die Fluth zurücksinkt. Thor wirft ihm zornig seinen Hammer nach und will sich dann selbst in die Wellen stürzen, aber Widar hält ihn davon zurück. Die Höhle schliesst sich wieder unter starkem Donner. Die Feuergeister steigen herauf mit dem Mjöl-nir, der auf einem Steine zwischen ihnen liegt. Loke nimmt Theil an ihrer wilden und jubelnden Freude. Ein röhlicher Schein erleuchtet die Höhle; der Sturm legt sich. —
- XIV. Sigyn flüchtet zu Loke, der sie beruhigt und liebkost und sie wieder um ihre Liebe anfleht. Sigyn bittet Vola um ihre Einwilligung. Vola fordert von Loke einen Eid der Treue und führt zuletzt Sigyn in Lokes Arme. Schwere Fusstritte verkünden die Ankunft der Riesen. Loke, Vola und Sigyn treten zur Seite.
- XV. Die Riesen kommen von der linken Seite und stellen sich in einen Halbkreis. Thrym tritt herein, stellt sich in die Mitte und empfängt die Huldigungen der Feuergeister und Riesen, die ihre Kolben gegen den Boden stossen. Finn und Tjasse zeigen ihm den eroberten Hammer. Thrym will in seiner Freude denselben ergreifen, wird aber zweimal zurückgestossen. Zornig über diese Enttäuschung, misshandelt er seine Untergebenen, stösst Finn und Tjasse gegen einander und wirft sie hinaus. Thrym steht trübsinnig da und stampft ungeduldig in den Boden, als Vola und Loke ihn zu trösten suchen. Loke führt seine Braut zum Thrym, dieser betrachtet sie mit stolzer Gleichgültigkeit; Vola führt Sigyn fort. Die Riesen entfernen sich auf Thryms Befehl. Thrym sieht wehmüthig der Sigyn nach und beklagt sich gegen Loke über seine Einsamkeit. Loke tröstet ihn, und verspricht ihm, dass er ihm die Schönste von Allen zeigen will. Er führt Thrym zur Seite, berührt seine Augenlider, so dass er in einen tiefen Schlaf fällt, und schlägt dann Zauberkreise um ihn. Ein prachtvolles Bild zeigt sich dem Thrym im Traume, indem der Hintergrund der Höhle sich öffnet, und Freias Halle erscheinen lässt.

- XVI. Freias Halle. Disen und Elfen umringen Freia in tanzenden Gruppen, und schmücken sie mit einem Schleier; sie tritt hervor und spiegelt sich in dem blanken Schilde, und zeigt dabei ihre Freude und Liebe. Freir führt seine Braut, Gerda, vor die Göttin; Gerda kniet vor Freia, während Freir sie um ihren Segen bittet. Freia hebt Gerda empor, schliesst sie in ihre Arme und segnet Beide. Die Elfen führen Gerda in die Mitte der Scene, nehmen ihr den Ring vom Haupte und setzen ihr den Brautkranz auf. Skirner kommt eilig herein, gebeugt sich vor Freia und kündigt die Ankunft des Thors an. Freia und die Elfen fragen Skirner um die Ursache hierzu, dieser zeigt auf Thor, der sich nähert. Thor tritt langsam heran, tief betrübt über den Verlust seines starken Hammers und ohne Freias holdseliges Lächeln zu beachten. Freia befragt ihn über die Ursache seiner Trauer; Thor schildert ihr seinen unersetzlichen Verlust. Freia und die Elfen versuchen ihn zu trösten, Freir bietet ihm seinen Bogen an, Skirner gleichfalls seinen Spiess, aber Thor weist Alles ungeduldig von sich, zerbricht den Spiess und versinkt in stille Grübelei. Gerda verneigt sich vor Freia, beruhigt Thor und theilt ihnen ihren Plan mit. Sie giebt Skirner ihren Hauptring und indem sie sich auf ihre Verwandtschaft mit den Riesen beruft, bittet sie Skirner, den Ring nach Jotunheim zu bringen, und in ihrem Namen den Mjölnir zurückzufordern. Sie kehrt froh zu ihrem Bräutigam zurück. Freia giebt ihrem Beifalle mit diesem Plane Ausdruck und befiehlt dem Skirner, sofort zu reisen, dieser verspricht, seinen Auftrag auszuführen und zieht fort auf dem beflügelten Slepner, indem die Disen und Asen ihm Lebewohl zuwinken. Thor erhebt sich, milder gestimmt, Freia lehnt sich an seine Schulter. Die Elfen umkreisen sie tanzend und Freia sucht Thors Sinn zu erheitern. Freir und Gerda, Disen und Elfen gruppieren sich um Freia. Das Traumbild verschwindet in Nebel und der Hintergrund der Höhle schliesst sich wieder.
- XVII. Thrym erwacht, noch ganz begeistert von seinem Traumbilde; die göttliche Schönheit Freias hat ihn mit leidenschaftlicher Liebe erfüllt. Loke und Vola gehen über die Scene. Thrym ruft die Riesen zu den Waffen, um Freia mit Macht zu entführen. Die Riesen kommen herbeigeeilt, er befiehlt ihnen, sich zu bewaffnen, und

indem er seine Kolbe nimmt, eilt er in den Hintergrund. Hier hält Loke ihn zurück, und Loke und Vola versuchen, ihn von seinem leichtsinnigen Vorhaben abzubringen, seine Heftigkeit lässt sich jedoch nicht bezwingen. Vola giebt ihm zu verstehen, dass Loke über ein Mittel grübelt. Loke zeigt plötzlich auf den Hammer, als ein Pfand, das gegen Freias Hand eingelöst werden kann. Thrym geht auf Lokes Vorschlag ein, nimmt seinen Armring ab und sieht sich nach einem Werber um, umarmt entzückt den Loke und will ihm einen Handschlag geben, dem Loke doch schelmisch ausweicht. Loke bedeutet heimlich der Sigyn, sie solle Thryms Freierbote sein, und reicht ihr eine goldene Kanne, gefüllt mit dem Tranke, der den Sinn Freias gegen Thrym wenden soll. Man hört Pferdegetrabe draussen vor, die Feuergeister verkünden Skirners Ankunft. Thrym lässt im Hintergrunde einen Thron errichten, hinter welchen Loke sich stellt, um, hier verborgen, Thrym mit seinem Rathe beizustehen. Die Riesen gruppieren sich um den Thron. Skirner tritt herein; er überbringt Gerdas Schmuck und fordert dafür Thors Hammer zurück. Thrym theilt ihm seine Bedingungen mit und überreicht ihm seinen Armring als Brautgeschenk für Freia, er beschreibt ihm seine grenzenlose Liebe für Freia und bittet ihn, Freia zu überreden, sie möge selber als Thryms Braut sich den Hammer holen als Brautgeschenk. Skirner wirft empört den Ring vor Thryms Füsse und droht ihm mit dem Zorne der Götter. Skirner will nun den Hammer ergreifen, aber auf Thryms Wink sinkt derselbe in die Erde. Die Riesen brechen in ein Hohngelächter aus. Loke holt Sigyn und befiehlt ihr, den Ring aufzunehmen. Skirner will in seinem Zorne die Höhle verlassen, aber Vola hält ihn zurück. Sigyn tritt heran und bietet sich an, Skirner zu dem Feste der Asen zu begleiten. Skirner lässt sich überreden, Thryms Botschaft zu überbringen, nimmt den Armring und eilt mit Sigyn davon. Loke lacht heimlich, Vola warnt den Thrym. Man hört wieder Slepners Hufschlag, der sich allmählich verliert; die Riesen horchen und brechen in endlosen Jubel aus. Loke nimmt Abschied und eilt fort. Thrym lässt Wein bringen und die Riesen feiern bei einem lustigen Trinkgelage die vermeintliche Verbindung ihres Königs mit Freia.

Der Vorhang fällt.

II. Akt.

- Ägirs Burg. Links ein Sonnensegel, das von einer Säulereihe getragen wird. Im Hintergrunde das offene Meer, welches von einem Damme, der mit Korallen und Meerblumen geschmückt ist, begränzt wird. Mittagsbeleuchtung.
- XVIII. Ägirs Tochter tritt auf die Terrasse und steigt die Stufen hinab. Sie geht zum Strande und ruft die Mäde zusammen zu den Vorbereitungen des bevorstehenden Festes. Die Mäde treten gruppenweise vor. Alles ist in Bewegung zum Empfange der hohen Gäste. Die fünf Pilegetöchter Volas kommen um an Freir und Gerdas Hochzeit Theil zu nehmen. Ägirs Tochter und die Mäde begrüssen sie freundlich und betrachten sie mit Neugierde.
- XIX. Man hört Slepners Hufschlag sich nähern. Skirner und Sigyn schweben über den Hintergrund auf dem blitzschnellen Rosse, treten gleich darauf herein. Ägirs Töchter versammeln sich um Skirner, um ihn auszuforschen, während Sigyn zu ihren Schwestern eilt. Ägirs Töchter bemerken Sigyn, umringen sie und fragen, was die goldene Kanne bedeute. Loke überrascht sie plötzlich, Sigyn eilt in seine Arme, die Schwestern verneigen sich ehrerbietig vor ihm. Skirner betrachtet ihn forschend. Loke theilt ihnen mit, dass er dem Feste der Götter beiwohnen, und mit dem Tanze der Schwestern und dem mitgebrachten feurigen Tranke dasselbe erheitern wolle. Skirner zeigt das Pfand seiner Botschaft, aber Loke bedeutet ihm, dass er den Ring für eine gelegene Zeit aufsparen solle, um nicht die Freude des Festes zu stören.
- XX. Triumphmarsch der Götter. Die Götter nähern sich. Loke rath Skirner, sich zu entfernen. Ägirs Töchter eilen erwartungsvoll an den Strand. Ägir, von Meergeistern begleitet, tritt aus seiner Halle, um die Götter zu empfangen. Ein prächtiges Schiff nähert sich dem Strande, von den Meerestöchtern und Söhnen begrüsst. Die Götter landen. Heimdall und Tyr reichen dem Ägir die Hand. Freia mit dem Brautpaare, Freir und Gerda steigen ans Land, gefolgt von Disen, die Sigyn als Magd unter sich aufnehmen. Brage und Ydun, Odin

und Frigga treten heran und werden mit Ehrerbietung von Ägir empfangen, zuletzt kommen Thor und Widar. Ägir heisst seine Gäste willkommen und lässt die goldenen Trinkhörner umherreichen, Odin trinkt und reicht das Horn an Frigga, nachdem sie den Trank gekostet, trinken auch die andern Götter daraus. Loke tritt heran, um das Horn zu ergreifen, Widar aber weist ihn an Odin. Lokes Anblick erfüllt die Asen mit bitteren Gefühlen und erinnert sie an seinen Betrug, man begegnet ihm deshalb überall mit verächtlichen Blicken. Loke erinnert Odin an die Bruderschaft, die sie einander einst geschworen haben, und obwohl mit Unlust, reicht doch Odin ihm die Hand und gebietet ihm zu trinken. Ägir führt nun Odin und Widar auf die Burg, die übrigen Götter nehmen Platz in den Säulengängen, während Loke, vor Zorn und Rache schäumend, den Inhalt des Trinkhornes in den Sand giesst.

- XXI. Brage und Ydun treten hervor, die Töchter Ägirs scharen sich um sie und winken Freir und Gerda herbei. Freia führt das Brautpaar zum Tanze und segnet ihren Bund. Freir und Gerdas Tanz. Am Schlusse des Tanzes reicht Ydun dem Brautpaare ihre Äpfel. Ägirs Töchter fordern Gerda zum Tanze auf, Brage begleitet den Tanz mit Harfenspiel.
- XXII. Gerdas Tanz; Freir nimmt am Tanze Theil. Tanz der Töchter Ägirs. Gerda führt Sigyn in den Kreis und alle bitten sie, zu tanzen. Sigyns Tanz. Ägirs Töchter vereinen sich mit ihr zum Tanze, und winken dem Brautpaare, die dann auch Theil daran nehmen.
- XXIII. Loke kommt, um an dem Feste Theil zu nehmen, er ruft die fünf Schwestern heran und fordert sie auf, zu tanzen. Tanz der Schwestern. Loke reicht jeder derselben einen Becher, mit dem Tranke gefüllt, den Sigyn von der Höhle Volas mitgebracht. Dieses lockt die Töchter Ägirs herbei, sie kosten den Trank und tanzen mit den andern; durch das berauschende Getränk wird der Tanz stets wilder. Bacchantischer Tanz. Die Tanzenden äussern nach und nach eine solche Wildheit in

ihrem Betragen und ihren Bewegungen, dass sie die Aufmerksamkeit Aller auf sich ziehen, und Freia dadurch erzürnen. Freia unterbricht das übermüthige Treiben und äussert ihren Abscheu vor einem solchen Tanze und befiehlt ihnen, demselben ein Ende zu machen; Loke jedoch fordert zur Fortsetzung des Tanzes auf. Die Mädchen umarmen Freia bittend, aber sie hält sie erzürnt zurück, macht dem Loke Vorwürfe über seine Unverschämtheit und droht ihm mit dem Zorne der Götter. Loke bittet die Göttin, selber den verzauberten Trank zu kosten. Freia ergreift den Becher, wirft ihn vor Lokes Füsse und verhüllt ihr Angesicht, währenddass schleicht Loke sich an sie heran und raubt eine Locke ihres blonden

Der Vorhang fällt.

III. Akt.

XXIV. Einleitung.

XXV. Freias heiliger Hain; links ihr Altar, rechts blühende Gesträuche und Blumenbeete, im Hintergrunde Waldhügel. Sigyn, die in Freias Dienst steht, erhebt sich und begiesst die Blumen. Sie setzt die Kanne fort und fällt in trübe Gedanken über ihren Geliebten, den sie, trotz aller seiner Fehler, nicht aus ihrem Herzen zu reissen vermag. Es schaudert sie, wenn sie an Lokes Ränke denkt, aber dennoch kann sie ihn nicht vergessen. Loke, der ungesehen Zeuge ihres Kampfes gewesen ist, tritt plötzlich hinter einem Busche hervor. Sigyn fährt erschreckt zurück, als sie ihn an dieser heiligen Stätte erblickt, und weist ihn zurück, als er sich ihr mit einem erkünstelten Ausdrucke der Reue nähern will. Loke ergreift ihre Hand, sie zögert unschlüssig. Er fleht um ihre Verzeihung und will sie dann dem Anscheine nach zerknirscht verlassen; besänftigt ruft sie ihn zurück und verspricht ihm, bei Freia Verzeihung für ihn zu erflehen, und sinkt in seine Arme, durch seine erheuchelte Reue bethört.

XXVI. Elfen nähern sich, Sigyn verbirgt Loke hinter einem Strauche und stellt sich selber davor. Eine Elfe schwebt tanzend herein, erfreut erblickt sie Sigyn und fordert sie zum gemeinschaftlichen Tanze auf, aber vergebens. Eine zweite Elfe nähert sich gleichfalls tanzend und sucht Sigyn zu erheitern; sie eilen Beide in den Hintergrund und rufen die Elfenschar herbei, diese umkreisen dann Sigyn. Freias Priesterinnen nähern sich und stellen sich um den Altar; auf ihren Befehl eilen die Elfen fort, um die Neuvermählten zu holen. Freir und Gerda treten heran, die Priesterinnen heissen sie willkommen und empfangen das Opfer auf dem Altare der Göttin. Das junge Paar kniet nieder an dem Altare, die Priesterinnen segnen sie, sie schwören einander ewige Treue und erheben sich. Freia wird im Hintergrunde sichtbar, die Elfen eilen ihr entgegen, sie empfängt Freir und Gerda's Huldigungen, befiehlt den Priesterinnen, das Opfer zu entfernen und geht mit den Neuvermählten zum Altare. Die Elfen versammeln sich wieder zum Tanze, umringen gruppenweise Freia und das Brautpaar und eilen dann fort.

XXVII. Sigyn benutzt diesen Augenblick, um sich vor Freias Füsse zu werfen, um ihre Verzeihung für Loke zu erbitten; Freia befragt sie über die Ursache ihrer Unruhe und sie richtet sie auf in dem Augenblicke, als Skirner finster und ernst herantritt; er nähert sich Freia mit niedergeschlagenen Blicken. Freia fragt ihn nach dem Erfolge seiner Botschaft, Freir forscht nach dem Hammer, Gerda nach ihrem Ringe. Skirners finsternes Schweigen lässt Schlimmes ahnen. Ängstliche Stille. Skirner bringt Thryms Werbung vor und überreicht Freia den goldenen Armring als Brautgeschenk von ihrem Bewerber. Freia wirft entsetzt und gekränkt den Ring fort, und verbirgt ihr Angesicht in den Händen. Sie macht Skirner heftige Vorwürfe darüber, dass er gewagt hat, ihr einen so demüthigenden Antrag zu überbringen. Alle versuchen vergebens, sie zu trösten, sie stösst sie ungeduldig von sich, zerreisst ihren Sternenschleier und wirft ihr herrliches Brustgeschmeide von sich und sinkt ohnmächtig nieder am Fusse des Altares. Allgemeine Theilnahme und Trauer. Thor hat Loke ergriffen und führt ihn an den Altar der Göttin, damit er dort seine Schuld abbüssen kann, Sigyn wirft sich zwischen sie. Freir und Skirner führen Thor zu der verzweifelten Freia, die sich, von Gerda unterstützt, erhebt. Skirner theilt dem Thor die harten Bedingungen für die Wiedererlangung des Hammers mit. Loke und Sigyn flehen um Verzeihung, Thor verfällt in trüb-

den Haares. Die Götter erheben sich erbittert und verlassen die Burg. Odin weist Loke fort vom Feste, begegnet aber nur seinem höhnischen Lächeln. Thor ergreift wüthend Widars Spiess und will Loke durchbohren; Freia sucht vergebens, ihn daran zu verhindern; Loke aber sinkt zur Erde, und wird in eine Schlange verwandelt, die sich gegen den Strand hin windet. Dieses verursacht allgemeinen Schrecken und Ärger. Die fünf Schwestern und Sigyn knien flehend vor der empörten Freia. Ägir droht erzürnt seinen Töchtern; die Götter versprechen ihm Genugthuung für die Schmach, durch die sein Freudenfest gestört worden ist. —

sinnige Grübeleien. Loke verspricht ernstliche Besserung und Gerda und Freir legen Fürbitte für ihn ein. Freia verzeiht ihm. Loke küsst ihre Hand, trocknet seine Thränen, umarmt Sigyn und gewinnt seine Fröhlichkeit zurück. Er verspricht, ihnen allen zu helfen, ersinnt eine List und fragt Thor, ob er ihm folgen wolle. Thor weist seinen Vorschlag mit Verachtung zurück. Loke sammelt Freias Geschmeide und Schleier und Thryms breiten Armring auf und macht den Vorschlag, dass Thor, mit dem Gewande der Göttin bekleidet, nach Jotunheim ziehen solle, um selber das kostbare Pfand einzulösen. Thor will diesem Rathe nicht folgen, aber Loke verspricht dem Skirner und Freir, dennoch Thors Widerstand zu überwinden. Nachdem Loke noch einmal vergebens den Thor aufgefordert hat, seinen Vorschlag anzunehmen, zieht er Sigyn mit einer geheimnissvollen Miene mit sich in den Buchenhain, indem er lachend auf die ringsum herrschende Niedergeschlagenheit blickt.

XXVIII. Thors Gedanken weilen bei dem verlorenen Hammer. Gerda ruft die Elfen herbei, diese bringen Blumen, womit sie das Haupt und das Gewand Freias schmücken. Freir und Skirner machen Thor aufmerksam auf Freias unüberstehliche Schönheit; Thor lächelt einen Augenblick, fällt aber gleich darauf zurück in seine frühere Schwermuth. Kriegerische Töne kommen mit steigender Kraft näher. Heimdall, auf seinem Wächterhorne blasend, wird im Hintergrunde sichtbar. Die Walkyrie Rotha begleitet ihn und diese ruft 6 andere Walkyrien und 6 Einheriarn herbei. Rotha schwingt ihre Lanze und zeigt damit gen Himmel als Zeichen, dass Odin Alle zum Kampfe rufe. Walhallas Helden werden zum Streite gegen Surturs Macht berufen. Gerda schmiegt sich ängstlich an ihren Gatten, der sie zu beruhigen sucht. Rotha trennt die Liebenden und Gerda eilt in Freias Arme. Alle schwingen ihre Waffen und schlagen gegen ihre Schilder, stellen sich vor Thor und fordern diesen auf, sich zu bewaffnen. Thor aber fühlt sich entwaffnet und kraftlos, seit er seines Mjölners beraubt ist; Alle wundern sich über sein Zögern. Thor: »Mein Hammer« (Schilderkrach) »ist verloren.« (Schilderkrach.) Alle versammeln sich um ihn und fordern ihn auf zum Streite, während Heimdall ins Horn bläst und die Schilder krachen. Der starke Thor bricht aus in Thränen.

XXIX. Die Elfen eilen herein und kündigen einen ergötzlichen Aufzug an. Zwei weibliche Gestalten schweben tanzend herein in die Mitte der kampfbereiten Scharen. Sigyn und Loke sind es, als Mägde verkleidet. Loke äfft scherzend Sigyns Tanz nach; sie tanzen zusammen, während Thor sich an Freia wendet und diesem Spiele spottet. Lokes Tanz und seine schalkhaften Geberden bringen doch nach und nach den strengen Ernst zum Weichen, und Thor selber stimmt in ein Götterlachen ein. Sigyn bringt die Geschmeide zurück; Skirner zeigt auf Thryms Ring, Alle scharen sich um Thor und suchen ihn zu überreden, Lokes schlauen Rath zu befolgen. Thor willigt endlich ein, nimmt den Ring und entfernt sich mit Loke, Gerda, Sigyn und den Elfen.

XXX. Freia, von ihren Priesterinnen umgeben, besteigt den Altar, um Glück und Segen über die heiligen Scharen des Allvaters herabzuflehen. Heimdall bläst ins Horn. Waffentanz. Freia, Skirner und Heimdall im Vereine mit Walkyrien und Einheriarn führen einen Waffentanz auf zum Preise der Göttin. Sigyn, Gerda und die Elfen kommen zurück und verkünden, dass die Verkleidung Thors beendet sei. Thor und Loke fahren in Freias Wagen nach Jotunheim, von Schilderkrach und schwingenden Lanzen begrüsst.

Der Vorhang fällt.

IV. Akt.

XXXI. Vorspiel.

Thryms unterirdische Königshalle, die Decke der Halle ruht auf eigenartig ausgehauenen Klippenstücken; im Hintergrunde ein breites gewölbtes Thor, das mit einem Gitter geschlossen ist, wohindurch man eine Bergschlucht mit einem Wasserfalle erblickt.

Finn und Tjasse treffen Vorbereitungen zu einem Feste; Feuergeister eilen herein und umkreisen sie; einer derselben berichtet von dem bevorstehenden Feste und jagt dann Alle fort um die Anrichtung zu ordnen. Thrym kommt herein, ganz in Anspruch genommen von der Haarlocke, die Loke ihm gesandt hat als Pfand für die Einwilligung der Göttin. Er wird von Feuergeistern begleitet, einige derselben spotten heimlich seiner Verliebtheit, andere decken die Tafel. Thrym drückt seine Zufriedenheit mit der Anrichtung aus und sendet die Geister fort. Die Wahrsagerin Vola tritt herein und warnt den Thrym, da sie im Geiste sieht, dass Thryms Leidenschaft grosses Unglück mit sich ziehen wird. Thrym wird hierüber ungeduldig und sendet zuletzt die Wahrsagerin fort. Sie verlässt ihn verbittert und drohend. Die Vorbereitungen zum Feste werden fortgesetzt. Man hört Hörnerklang und die Ankunft der Braut wird gemeldet. Thrym geht dem holden Gaste entgegen. Thor, als Freia verkleidet, mit verschleiertem Antlitze, tritt majestätisch herein, von Loke, der als Magd verkleidet ist, begleitet. Sie werden mit lautem Jubel empfangen, und Thrym entdeckt mit Freude seinen Verlobungsring am Arme der Braut. Thrym küsst, auf Lokes Anspornen, die Hand der Braut, aber erstaunt über die Grösse der Hand und über die Muskelkraft des Armes. Die behende Magd lobpreist das schöne Antlitz der Göttin, und von Neugierde entbrannt, will Thrym den Schleier heben, aber ein flammender Blick hält ihn davon zurück, er versucht es wiederholt, doch vergebens. Verdriesslich hierüber wendet er sich wieder an die Magd, die ihn an den Willkommbecher erinnert. Thrym lässt ein grosses Trinkhorn bringen, führt dieses an seine Lippen und reicht es dann der Braut, die es zu Aller Erstaunen bis auf den letzten Tropfen leert. Überrascht und verwirrt führt Thrym seine Braut an den Ehrensitz der Tafel. Die Feuergeister bieten der Braut ein Gericht, welches sie doch verschmäht. Thrym isst mit Begierde; auf seine Frage, weshalb die Braut nichts geniessen wolle, antwortet die Magd, dass sie auf ihr Brautgeschenk warte. Thrym beeilt sich, sein Versäumniss wieder gut zu machen, und überreicht seiner Braut einen Strauss von schönen Edelsteinen, welcher doch von dieser mit Verachtung fortgeworfen wird. Thryms Geduld scheint nun zu Ende, da erinnert die Magd ihn an das Pfand, das mit der Hand Freias eingelöst werden sollte. Nach einigem Zögern befiehlt Thrym, den Hammer zu holen. Die Feuergeister bringen den Hammer herauf aus dem Innern der Erde; die Magd hebt ihn vorsichtig auf und legt ihn in den Schoos der Braut. Thor ergreift erfreut den Hammer; Donnergetöse lässt die Felsen erzittern, das Brautgewand verschwindet und Thor springt auf den Tisch. Das Entsetzen, welches die Riesen erst überfallen, wird durch die Wuth der Rache abgelöst; sie schleppen Loke herbei, aber Thor springt herzu, erschlägt Thrym mit seinem Hammer, dessen Schläge zerschmetternd nach allen Seiten niederfallen, sprengt das Gitter und führt Loke hinaus in das Freie. Die Säulen der Halle schwanken, die Gewölbe stürzen über die Riesen zusammen; auf der andern Seite der rauchenden Ruinen sieht man im Mondesglanze Thor und Loke, triumphirend auf der Brücke, die über den schäumenden Wasserfall führt, stehen. Nebel und Wolken bedecken den Schauplatz.

XXXII.
XXXIII.

Zwischenaktmusik, unter welcher die Nebel sich zertheilen. Das Schallhorn ertönt, um den letzten Kampf der Götter anzukünden. Der Vorhang geht auf; Volas Höhle. Die Wahrsagerin sitzt auf der steinernen Bank, mit dem Runenstabe in der Hand, die goldene Schale mit dem Zauberschenke steht zu ihren Füßen. Sie starrt in die Ferne. Vor ihrem Blicke erscheint die Idaebene, wo Odin, mit Heimdall und Widar neben sich, seine Kämpfer und Schildjungfrauen versammelt. Asatyr mit zwölf Einheriern, dann Skirner mit andern zwölf Einheriern eilen, von Odin begrüßt, vorbei zum Kampfe. Rotha mit zwölf Walkyrien eilen herbei, dann Freir mit acht-

zehn Einheriern. Odin winkt ihnen und Alle eilen darauf fort zu dem entscheidenden Kampfe. Thor kommt, von Loke begleitet, dieser aber verlässt ihn in dem Augenblicke der Gefahr, und Thor lässt ihn verächtlich entkommen. Die Höhle schliesst sich.

XXXIV.

Sigyn nimmt ihre Zuflucht zu ihrer Pflegemutter in der Felsenhöhle, von Angst erfüllt über den Verlauf des Kampfes und über das Schicksal ihres Gatten. Sie eilt in Volas Arme, zeigt zurück auf den Kampf und verhüllt ihr Antlitz. Vola ergreift ihre Hand, hebt drohend ihren Finger und gebietet ihr, den Ruchlosen zu vergessen. Vola erzählt ihr, wie Thor mit seinem Hammer die Macht der Riesen zermalmt hat. Es schaudert sie bei dem Gedanken an Sigyns Schicksal. Sigyn fragt nach ihrem Gatten, indem sie auf die goldene Kette an ihrem Halse zeigt, aber Vola berichtet ihr Lokes Verrath, reisst die Kette von Sigyns Hals und wirft sie weit fort. Sigyn fleht um Gnade für ihren Geliebten, aber Vola stösst sie von sich. Loke kommt bleich und athemlos hereingestürzt, um Schutz bei den Mächten der Finsterniss zu suchen. Sigyn eilt in seine Arme, Vola aber trennt sie und stösst Sigyn erbittert zur Seite. Loke fleht um Schutz in Volas Höhle, Sigyn wirft sich an Volas Hals, aber diese stösst sie wieder von sich und macht Loke Vorwürfe über seine Feigheit. Loke sucht durch Drohung sein Ziel zu erreichen, aber Vola giebt ihrer Verachtung für ihn Ausdruck. Die Feuergeister eilen herbei, und auf Volas Befehl umringen sie Loke. Vergebens ruft Sigyn sie um Barmherzigkeit an; Vola befiehlt ihnen, Loke in den Kerk' zu werfen. Sigyn klammert sich an ihn, aber Vola reisst sie mit Gewalt von ihm. Sigyn versucht, wieder zu ihrem Gatten zu eilen, fällt aber ohnmächtig zurück in Volas Arme. Die Feuergeister, die unterdessen Loke mit derselben Kette gefesselt haben, mit welcher er Sigyn bethört hatte, schleppen ihn nun fort.

XXXV.

Was die Nornen voraus bestimmt hatten, geht jetzt in Erfüllung. Vor den Augen der Wahrsagerin enthüllt sich nun der letzte Kampf durch rothe Flammenkreise und dunkle Rauchwolken. Surturs Macht siegt. Odin wird vom Fenriswolfe zerrissen und Thor von der Midgardsschlange überwältigt. Odin wird wohl durch den hehren Widar gerächt, aber das Gift der Schlange und die verzehrende Macht des Feuers hat den Untergang der Asen vollendet. Alles sinkt in Ragnarok; mitten aus dem Chaos der Zerstörung hebt sich ein ausgegangener Baum, von dessen Zweigen eine Giftschlange herunterhängt über das Haupt Lokes, der von den Feuergeistern an den Felsen geschmiedet worden ist. Blitze zucken, und die Erde bebt. Sigyn erwacht aus ihrer Betäubung und ihr Bewusstsein kehrt nach und nach zurück. Entsetzt sieht sie ihren Gatten an den Felsen geschmiedet und zu ewigen Qualen verdammt. Sie ergreift die goldene Schale, geht mit feierlichen Schritten zu dem Felsen, besteigt denselben, und hält die Schale unter den Rachen der Schlange, um das Gift aufzufangen, das auf Lokes Haupt herabträufelt. Vola sinkt in die Erde.

XXXVI.

Gimle.
Unter dem Vorspiele lösen die wilden Stürme sich auf in himmlische Harmonien und Ragnaroks Finsterniss wird durch die Morgendämmerung verdrängt, wohindurch eine reizende Landschaft in der herrlichsten Pracht des Frühlings sichtbar wird. Wolken senken sich über die Scene und vertheilen sich wieder. An einem, mit Blumen geschmückten Altare stehen Baldur und Nanna. Elfen und selige Geister umschweben sie tanzend bei dem sanften Klange von Flöten und Harfen. Die Morgenröthe steigt herauf, und von beiden Seiten treten Asen und Asynien, Einheriern und Walkyrien herein. Odin und Frigga treten heran, Baldur eilt in die Arme seiner Mutter; er kniet nieder vor Odin, dieser hebt ihn auf und Alle gehen vereint in den Vordergrund und erheben die Hände zum Himmel. Nanna nimmt Odin den Speer ab und Baldur führt Freia an den Friedensaltar. Er gebietet Allen, die Waffen an den Fuss des Altares niederzulegen; Alle folgen diesem Befehle und bedecken die Waffen mit Blumen und Palmenzweigen. Hoffnung und Freude durchströmt Aller Herzen und die seligen Geister knien betend vor den Augen des Allvaters, der in strahlendem Glanze heraufsteigt über der Heimath alles Guten und Schönen in Gimle. —

Der Vorhang fällt.

„Thrymskviden,“

Ballet i 4 Akter af August Bournonville med Musik af J. P. E. Hartmann, opfortes første Gang paa det Kongelige Theater i Februar 1868.

Som Indledning til Balletten opfortes „*Nornerne*,“ Skuespil i 1 Akt af H. P. Holst. Det musikalske Forspil hertil er medtaget i denne Udgave af Ballettens Musik, som her for første Gang fremkommer i sin Helhed.

I Repetiteurpartiet til Balletten, som findes i det Kongelige Theaters Arkiv, har Bournonville for en stor Del af Balletten vedføjet Noderne visse Tegn og Angivelser, hvis choreographiske Betydning han forklarer i en tilføjet Fortegnelse; han ytrer i en Fortale hertil, at han paa denne Maade haaber, dels at lette sine Efterfølgere Ballet-Isenesættelse, og dels muligt at bevare sine Arbejder fra Forglemmelse. I nærværende Udgave af Ballettens Musik ere disse Tegn ikke medtagne, da de kun have Interesse ved Ballettens Isenesættelse; derimod er Musiken ledsaget af en forklarende Text (paa Dansk og Fransk), der er sammenarbejdet af de i Repetiteurpartiet og Ballettens trykte Text indeholdte Angivelser vedrørende Handlingen. En tysk Oversættelse af den forklarende Text, hvilken Pladsen forbyder at anbringe under Noderne, vil fremkomme som et Tillæg, naar Værket er sluttet.

„Die Sage vom Thrym,“

Ballet in 4 Akten von August Bournonville mit Musik von J. P. E. Hartmann, wurde zum ersten Male im Februar 1868 auf dem königlichen Theater in Kopenhagen aufgeführt.

Als Einleitung zum Ballet wurde „*Die Nornen*,“ Schauspiel in einem Akt von H. P. Holst, gegeben.

Das musikalische Vorspiel hierzu ist dieser Ausgabe des Ballettes, welches hier zum ersten Male vollständig herausgegeben wird, beigelegt.

In der Repetitionspartie zum Ballette die in dem Archive des Königlichen Theaters aufbewahrt wird, hat Bournonville grössten Theils den Noten bestimmte Zeichen und Angaben hinzugefügt, deren choreographische Bedeutung er in einem beigelegten Verzeichnisse erklärt; er äussert in einem Vorwort hierzu, dass er auf diese Weise hofft, theils seinen Nachfolgern die Ballet-Einstudirung zu erleichtern, und theils, seine Arbeiten möglicherweise für die Nachwelt zu erhalten. In der hier vorliegenden Ausgabe der Ballettmusik sind diese Zeichen nicht benutzt, da sie nur Interesse bei der Einstudirung des Ballettes haben, dahingegen ist der Musik ein erklärender Text beigelegt, (auf dänisch und französisch,) der aus den Angaben, die Handlung betreffend, die in dem gedruckten Texte und der Repetitionspartie enthalten sind, aus gearbeitet worden ist.

Eine deutsche Übersetzung des erklärenden Textes wird, da der Platz nicht erlaubt, eine solche unter den Noten mit anzubringen, als Beilage herausgegeben, wenn das Werk vollständig ist.

„La Légende de Thrym,“

Ballet en 4 actes d'Auguste Bournonville, musique de J. P. E. Hartmann, a été représentée la première fois au Théâtre Royal de Copenhague au mois de février 1868.

Comme introduction au ballet on a joué „*les Nornes*,“ drame en un acte de H. P. Holst. L'introduction musicale de cette pièce a été ajoutée à cette édition de la musique du ballet, que l'on publie ici pour la première fois en entier.

Dans la partie de répétition du ballet que l'on trouve dans les archives du Theatre Royal, M. Bournonville a, pour une grande partie du ballet, joint aux notes certains signes et indications, dont il explique la signification choréographique dans une liste additionnelle; il dit dans un préface qu'il espère de cette manière faciliter à ses successeurs la mise-en-scène du ballet et peut-être par là sauver ses travaux de l'oubli. Ces signes, n'ayant d'intérêt que pour la mise-en-scène ne se trouvent point dans cette édition; mais la musique est accompagnée d'un texte explicatif (en danois et en français) composé d'après les indications que contient le texte imprimé du ballet concernant l'action de la pièce.

Une traduction allemande du texte explicatif, que la place nous empêche de mettre sous les notes, paraîtra comme supplément à la fin de l'ouvrage.

THRYMSKVIDEN.

Forspil „Nornerne.“

Moderato.

SECONDO.

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a key signature of two flats (B-flat major). The tempo is marked 'Moderato.' and the section is 'SECONDO.' The first system includes the following markings: *mf* Harpe, *Vel.*, *p*, *mf*, *p*, and *con Ped.*. The second system includes *dim.*, *p*, *trem.*, *pp*, and *Ped.*. The third system includes *p*, *dim.*, and *con Ped.*. The fourth system is marked 'A' and includes *ff marcato* and *f*. The fifth system includes *fz* and *p*. The score is decorated with various musical notations, including slurs, ties, and dynamic markings.

LA LÉGENDE DE THRYM.

Introduction „les Nornes.“

PRIMO.

Moderato.

The musical score is written for piano and features several instruments: Harpe (Harp), Fl. (Flute), Clar. (Clarinet), and ten. Clar. (Tenor Clarinet). The score is divided into five systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'Moderato.' and the dynamics range from *p* (piano) to *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and ornaments. The first system includes a '4' in the bass staff and a 'p' dynamic. The second system includes a 'Fl.' marking and a 'con Ped.' marking. The third system includes a 'p' dynamic. The fourth system includes a 'A' marking and a 'ff' dynamic. The fifth system includes a 'f' dynamic and a 'ten. Clar.' marking.

SECONDO.

B

First system of music for section B. The upper staff is in bass clef with a key signature of two flats. It begins with a *p dolce* marking. The lower staff is in bass clef and contains several measures with a *Ped.* (pedal) marking and a flower symbol. A measure in the lower staff contains the number 15.

Second system of music for section B. The upper staff continues the melody. The lower staff includes a *p* marking and a *con Ped.* instruction. The system concludes with several measures of sustained chords in the lower staff.

Third system of music for section B. The upper staff begins with a *cresc.* (crescendo) marking. The lower staff features a *pp* (pianissimo) marking and a *Vel.* (velocity) marking. The system ends with a series of chords in the lower staff.

Section C begins with the third system. The upper staff starts with a *Vel.* marking. The lower staff has a *p* marking. The system concludes with a *poco* (poco) marking and a *con Ped.* instruction.

Second system of music for section C. The upper staff features a long melodic line with a slur. The lower staff includes a *Ped.* marking and a flower symbol. The system ends with a final chord in the lower staff.

PRIMO.

5

B Viol.

p dolce

p

con Ped.

cresc.

f

C Fl. Cl.

p

pp

Viol.

lento

fp

Fl.

SECONDO.

INDLEDNING.

Moderato assai, marcato.

Iste AKT.

ff Str. *mf p* *pp* *dim.* *ff* *pp* *ped.*

The introduction consists of three systems of piano and string accompaniment. The first system features a piano melody in the right hand and a rhythmic accompaniment in the left hand, marked *ff Str.*. The second system continues the piano melody, marked *mf p* and *pp*. The third system concludes the introduction with a *dim.* (diminuendo) in the piano and a *ff* (fortissimo) in the strings, ending with a *pp* (pianissimo) and a *ped.* (pedal) marking.

Nr 1. Allegro agitato.

p *con ped.* *p* *dim.* *p* *dim.* Tæppet gaar op.

Nr 1 is a short, lively piece in 2/4 time. It begins with a piano melody in the right hand and a rhythmic accompaniment in the left hand, marked *p* and *con ped.*. The piece is divided into two systems. The first system features a piano melody in the right hand and a rhythmic accompaniment in the left hand, marked *p*. The second system continues the piano melody, marked *p*, and concludes with a *dim.* (diminuendo) in the piano and a *dim.* (diminuendo) in the strings, ending with a *Tæppet gaar op.* (The curtain goes up) marking.

INTRODUCTION.

Moderato assai, marcato.

ACTE I^{er}.

Cl.
3 *fp* *pp*

Fl.
Cl.
p

dim. 2

Nr. 1. Allegro agitato.

9 *p* *p* *p*

dim. *p* Le rideau se lève.

SECONDO.

Scene 1. *En Hule i Bjergets Indre. Tasmörket hersker og afbrydes af Flammehvireter, der opstige af Jorden. Vola stiger op i Baggrunden og gaar frem paa Scenen.*

Ildaaender svinge sig i Dands

omkring Spaakevinden Vola,

Nogle bringe Trefod og Kjedel,

og modtage Vola's Befalinger;

Andre bringe Kander, hvoraf de hælde en Trylledrik i Kjeden og puste til Ilden.

Scene 2. *Loke træder frem fra Baggrunden tilvenstre og gaar frem i Forgrunden, hvor en Ildaaend modtager hans Bue, medens de alle bøje sig for ham.*

PRIMO.

Scène Ière Caverne dans l'intérieur d'une montagne. Crépuscule interrompu de tourbillons de flammes s'élevant de temps à autre.
Vola sort de terre au fond, et s'avance sur la scène.

dansant, autour de la devineresse Vola, quelques-uns apportent un trépied et une chaudière

et reçoivent les ordres de Vola;

Ob. *b.*

d'autres apportent des brocs dont ils versent des breuvages magiques dans la chaudière, et soufflent le feu.

Scène II. Loke paraît au fond à gauche, descend la scène et donne son arc à un démon, les autres démons s'inclinent devant lui.

SECONDO.

Loke smiler spodsk over Ilduandernes Underdanighed, byder dem at staa op og spørger Vola om alt er beredt.
poco riten. e risoluto

Vola peger paa Kjedlen.

Loke gaar mod Baggrunden, Ilduandene dandse omkring Kjedlen.

Tempo I.

Loke stiller sig foran Kjedlen hos Vola, der peger paa den mystiske Dands.

Loke befaler dem at bortfjerne sig. De forsvinde tilhøjre.

Loke ser efter dem, Vola betragter ham mistroisk.

Andantino.

Loke byder Vola at hidkalde sine 5 unge Fosterdøltre.

Vola tøver, men adlyder, da Loke befaler det.

De 5 Søstre komme, og løbe i Dands omkring Vola.

Vola peger paa Loke, for hvem de bøje sig dybt. 5 Ilduander træde ind tilvenstre.

Nr. 2. Sandsernes Prøve.

Loke giver den Første et Spejl, hvori hun og Søstrene under Dands nysgjerrige spejle sig.
a tempo

PRIMO.

Loke sourit d'un air moqueur de l'humilité des démons, leur ordonne de se relever et demande à Vola si tout est prêt.

poco riten. e risoluto

Vola lui montre la chaudière

Loke remonte la scène.

Les démons dansent autour de la chaudière. Loke se place devant celle-ci, à côté de Vola, qui lui montre du doigt la danse mystique.

Tempo I.

Loke ordonne aux démons de s'éloigner;

ils disparaissent à droite.

Loke les suit des yeux. Vola le regarde avec méfiance.

Andantino.

Il ordonne à Vola de faire venir ses cinq filles adoptives

Vola hésite, mais Loke insiste, et elle obéit.

Elle appelle à gauche.

Les cinq soeurs viennent et courent en dansant autour de Vola. Celle-ci leur montre Loke et elles s'inclinent profondément devant lui. 5 démons entrent à gauche.

Nr.2. L'épreuve des sens.

Loke donne à la première un miroir, dans lequel elle et ses compagnes, tout en

a tempo

SECONDINO.

Loke smiger hendes Skjønhed, hun trykker Spejlet til sit Hjerte og lader Søstrene spejle sig.

con Ped.

Ped.

Gruppe, der udtrykker Beundring og Forstjengelighed.

Ped.

Ped.

Loke viser den Anden en Sølvpil og alle 5 flok-
Cor.

Ped.

Ped.

Ped.

ke sig om ham;

hun stikker sig paa

Ped.

Ped.

Ped.

Ped.

Pilen, idet hun vil fæste den i Haaret, og kaster den fra sig. Loke vinker ad den Tredie og viser hende et fyldt Bæger,

PRIMO.

13

dansant, se mirent avec curiosité.

pp *3* *3* *3* *3* *Viol. Solo* *p* *p*

Loke fait l'éloge de sa beauté. Elle presse le miroir contre son coeur et y fait mirer ses soeurs.

mf *p*

Groupe exprimant l'admiration et la vanité.

p

Loke montre à la deuxième une flèche en argent, et toutes les cinq l'entourent.

mf *p* *p* *riten.* *a tempo* *Viol.* *p*

Elle se pique à la flèche en voulant la mettre dans ses cheveux et la jette loin d'elle.

Loke fait signe à la troisième et lui montre une coupe pleine.

p *dim.* *p*

SECONDO.

hun nærmer sig nysgjerrig og modtager med Begjærlighed Bægeret, hvoraf hun smilende drikker trods Søstrenes Advarsler.

Hun giver Bægeret til den Anden af Søstrene, der ligeledes drikker og føler sin Smerte lindret; de Andre omringe hende nysgjerrige.

Vola sætter sig i Baggrunden.

En Hdaand bringer en Blomsterkurv, den Fjerde læner sig over Kurven, Loke tager en Blomst og

lader hende lngte dertil.

Hun knæler, holder Forklædet op, hvori Loke kaster 4 Blomster. Hun dandser fremad og uddeler Blomster

til Søstrene, som beruse sig i Duften. Volalister sig frem og river Blomsten af den Femtes Haand.

Loke tager et Klokkespil.

PRIMO.

15

Elle s'approche curieuse et prend avec avidité la coupe, dans laquelle elle boit en souriant et malgré ses soeurs, qui veulent l'en empêcher..

Elle donne la coupe à la seconde des soeurs, qui y boit de même et se sent soulagée de

sa douleur; les autres soeurs l'entourent avec curiosité. Vola s'assied au fond.

un démon apporte une corbeille de fleurs;

la quatrième des soeurs se penche sur la corbeille; Loke y prend une fleur, dont il lui fait aspirer le parfum.

Elle s'agenouille et tend son tablier, où Loke jette des

Loke prend un carillon.

fleurs. Elle se lève, s'avance en dansant, et distribue des fleurs à ses soeurs, qui se livrent de leurs parfums.

Vola s'approche furtivement de la cinquième soeur et lui arrache sa fleur.

SECONDO.

Allegro moderato.

Hun slaar paa Klokkespillet. Den Femte nærmer sig lyttende. Hun rækker hende Spillet.

1 *p* 2 *ritard.*

Nr. 3. Allegretto moderato, grazioso.

Hun danser, idet hun slaar paa Klokkespillet.

Str. pizz. *p*

mf *mf*

Ped. *Ped.*

rit. *a tempo*

dim.

PRIMO.

17

Allegro moderato.

Il le fait jouer.

La cinquième soeur s'approche et écoute. Il le lui donne.

Nr.3. Allegretto moderato, grazioso.

Elle danse en faisant jouer le carillon.

Les 5 soeurs prennent part à la danse.

SECONDO.

dim.

Nr. 4. Allegro con passione, non troppo.

Loke aftager sin Kappe og sit Pilekøgger og stiller sig i Baggrunden. Søstrene flygte over til Vola.

f

Ped. *

Fantastisk Dands af Loke alene.

mf

f

f

fz

ff

fz

Basun.

ff

fz

Ped. *

Ped.

Ildevaenderne holde Kappen som et Telt over den knælende Lokes Hoved.

PRIMO.

dim.

Nr. 4. Allegro con passione, non troppo.

Loke se débarrasse de son manteau et de son carquois et va se placer au fond.

Les soeurs se sauvent auprès de Vola.

Str.
f

Danse fantastique de Loke seul.

mf
tr
f
fz

fz
fz
fz
Tr.

ff
ben marcato
fz
fz

Les démons du feu tiennent comme une tente le manteau au-dessus de la tête de Loke agenouillé.

ff
fz
I

Nr. 5. Allegretto grazioso.

Løke opfordrer Søstrene til at fortsætte 'Dandsen' og deltager senere selv deri.

Sandsernes Dands.

Cor.

p

A

B

p

Nr. 5. Allegretto grazioso.

PRIMO.

21

Loke engage les soeurs à continuer leur danse, à laquelle
il prend plus tard part lui-même

Danse des sens.

Viol.

Clar. *p* *p*

A

Viol.

B *p* *p*

SECONDO.

p *mf* *con Ped.*

f *sf* *mf*

Nr. 6. Poco Allegro.

Dansen fortsættes.

ff *Ped.* *p*

PRIMO.

23

Musical score for PRIMO, measures 1-16. The score is in 2/4 time with a key signature of two flats. It features piano (*p*), mezzo-forte (*mf*), and forte (*f*) dynamics. A section marked 'C' begins at measure 10. The right hand plays a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines.

Nr. 6. Poco Allegro.

La danse continue.

Musical score for Nr. 6. Poco Allegro, measures 1-8. The score is in 2/4 time with a key signature of two flats. It features piano (*p*) dynamics. The Violin (Viol.) and Clarinet in B-flat (Cl.) parts are shown. The Violin part has a melodic line with slurs and ties, while the Clarinet part provides harmonic support with chords and moving lines.

SECONDO.

Piano score for 'SECONDO.' in B-flat major, 3/4 time. The score consists of five systems of two staves each. The first system includes a piano (*p*) dynamic marking and a 'Ped.' (pedal) instruction. The second system includes a forte (*f*) dynamic marking, a mezzo-forte (*mf*) dynamic marking, and a *fp* (fortissimo piano) dynamic marking. The third system includes a piano (*p*) dynamic marking and a '2' (second ending) marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The score concludes with a key signature change to D major and a 2/4 time signature change.

Nr. 7. Andante.

Loke, Vola og Søstrene træde langsomt frem. Vola forlanger Søstrenes Blomster, som hun kaster i Kjælden.

Piano score for 'Nr. 7. Andante.' in D major, 3/4 time. The score consists of two systems of two staves each. The first system includes a piano (*p*) dynamic marking and a 'con Ped.' (con pedal) instruction. The second system includes a fortissimo piano (*fp*) dynamic marking and a piano (*p*) dynamic marking. The score concludes with a key signature change to D major and a 2/4 time signature change.

PRIMO.

25

Fl. Bl.

p *p*

f *mf* *f* *mf*

f *p* *p*

p *f*

Nr. 7. Andante.

Loke, Vola et les cinq soeurs s'avancent lentement. Vola demande aux soeurs les fleurs, qu'elle jette dans la chaudière

3 *fp* *fp* *p*

SECOND0.

First system of musical notation for 'SECOND0.'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The time signature is 2/4. The first staff begins with a piano (*p*) dynamic and a *sost.* (sostenuto) marking. The second staff begins with a *cresc.* (crescendo) marking. The music features a mix of chords and moving lines.

Loke fördeler att Gaverne til Søstrene.

Second system of musical notation for 'SECOND0.'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The time signature is 2/4. The first staff begins with a piano (*p*) dynamic. The second staff begins with a *ritard.* (ritardando) marking. The music features a mix of chords and moving lines.

Gruppe med Spejlet.

Nr. 8. Allegro grazioso.

Søstrene dandse omkring Loke.

Third system of musical notation for 'Nr. 8. Allegro grazioso.'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The time signature is 6/8. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff begins with a piano (*p*) dynamic. The music features a mix of chords and moving lines.

Loke deltager i Dandsen.

Fourth system of musical notation for 'Nr. 8. Allegro grazioso.'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The time signature is 6/8. The first staff begins with a forte (*f*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The music features a mix of chords and moving lines.

Fifth system of musical notation for 'Nr. 8. Allegro grazioso.'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The time signature is 6/8. The first staff begins with a piano (*p*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The music features a mix of chords and moving lines.

Sixth system of musical notation for 'Nr. 8. Allegro grazioso.'. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The time signature is 6/8. The first staff begins with a piano (*p*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic. The music features a mix of chords and moving lines.

PRIMO.

27

Loke distribue de nouveau les

p sost. cresc. - - - p mf p

dons aux soeurs.

Groupe au miroir.

Nr. 8. Allegro grazioso.

Les soeurs dansent autour de Loke

mf p smorz. rit. pp mf

Loke prend part

f

à la danse.

mf f mf f

p p mf

p p

SECONDO.

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, marked *mf* and *f*. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes and rests, marked *mf* and *f*. Pedal points are indicated by 'Ped.' and 'con Ped.' with asterisks.

Second system of musical notation. The upper staff is in bass clef with a key signature of two sharps, containing a melodic line with eighth notes and rests, marked *f* and *mp*. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes and rests, marked *f* and *mp*. Pedal points are indicated by 'Ped.' and asterisks.

Third system of musical notation. The upper staff is in bass clef with a key signature of two sharps, containing a melodic line with eighth notes and rests, marked *cresc.* and *p*. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes and rests, marked *cresc.* and *p*. Pedal points are indicated by 'Ped.' and asterisks.

Fourth system of musical notation. The upper staff is in treble clef with a key signature of two sharps, containing a melodic line with eighth notes and rests, marked *con Ped.* and *ff*. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes and rests, marked *con Ped.* and *ff*. Pedal points are indicated by 'con Ped.' and asterisks.

Fifth system of musical notation. The upper staff is in treble clef with a key signature of two sharps, containing a melodic line with eighth notes and rests. The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes and rests.

Sixth system of musical notation. The upper staff is in treble clef with a key signature of two sharps, containing a melodic line with eighth notes and rests, marked *Fantastisk Gruppe.* The lower staff is in bass clef with a key signature of two sharps, containing a bass line with eighth notes and rests, marked *Ped.* and asterisks.

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *mp* (mezzo-piano). The lower staff (bass clef) provides harmonic support with chords and moving lines. The system concludes with a dynamic shift to *f* (forte) in the upper staff.

Second system of musical notation. Both staves continue with complex rhythmic patterns. The upper staff features a dynamic shift to *f* (forte) and includes a first ending bracket labeled '1'.

Third system of musical notation. The upper staff begins with a first ending bracket labeled '1' and a dynamic shift to *mp* (mezzo-piano). The lower staff features a dynamic shift to *p* (piano). The system includes a *cresc.* (crescendo) marking in the upper staff.

Fourth system of musical notation. The upper staff features a *cresc.* (crescendo) marking. The lower staff continues with harmonic accompaniment. The system concludes with a dynamic shift to *ff* (fortissimo).

Fifth system of musical notation. Both staves continue with intricate rhythmic and melodic passages.

Sixth system of musical notation. The system concludes with a key signature change to one sharp (F#) and a common time signature (C). The text 'Groupe fantastique.' is written above the final measures.

Nr. 9. Moderato risoluto.

SECONDO.

Scene 3. Søstrene tage paa Lokes Bud Afsked med Vola, for at drage til Asernes Gjæstebud.

First system of the musical score. It consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (f) dynamic. The lower staff is also in bass clef with the same key signature and time signature, featuring a more rhythmic accompaniment.

Second system of the musical score. The upper staff continues with the melody, marked with a piano (p) dynamic and a 'piu vivo' tempo change. The lower staff features a 'Ped.' (pedal) marking and a series of chords. A flower symbol is used as a section separator.

Third system of the musical score. The upper staff continues with the melody, marked with a forte (f) dynamic. The lower staff features a 'Ped.' (pedal) marking and a series of chords. A flower symbol is used as a section separator.

Poco Andante

derne og giver Loke en af disse. Loke tager Vola ved Haanden og forlanger at se den 6te Føsterdatter Sigyn, som hun har holdt skjult. Vola pe-

Fourth system of the musical score. The tempo changes to 'Poco Andante'. The upper staff begins with a 'poco rit.' (ritardando) marking, followed by a piano (p) dynamic. The lower staff features a 'Ped.' (pedal) marking and a series of chords. A flower symbol is used as a section separator.

ger med Mistro paa Trylledrikken, men Loke forsikkrer hende om Renheden af sine Følelser for Sigyn. Da Vola endnu nærer

Fifth system of the musical score. The upper staff continues with the melody, marked with a piano (p) dynamic. The lower staff features a 'con Ped.' (con pedal) marking and a series of chords. A flower symbol is used as a section separator.

Loke paa et Vink Hdaanderne synke i Jorden og en usædvanlig Elarhed oplyse Hulen.

Sixth system of the musical score. The upper staff continues with the melody, marked with a piano (p) dynamic. The lower staff features a 'Ped.' (pedal) marking and a series of chords. A flower symbol is used as a section separator. The system ends with a 'p acceler.' (piano accelerando) marking and a change in key signature to three sharps (F#, C#, G#).

Nr.9. Moderato risoluto.

PRIMO.

Scene III. Sur l'ordre de Loke, les soeurs prennent congé de Vola, pour se rendre au festin des Ases.

First system of the musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp (F#). The lower staff has a bass clef and the same key signature. The time signature is common time (C). The first measure starts with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

Second system of the musical score. It continues with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The time signature is common time. The music is marked *più vivo* and *p* (piano). It features a more active melody with many sixteenth notes.

Third system of the musical score. It continues with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The time signature is common time. The music is marked *p* (piano) and *f* (forte). It features a mix of eighth and sixteenth notes, with some rests.

Les démons remplissent les brocs du liquide de la chaudière,

Poco Andante.

et en donnent un à Loke.

Celui-ci prend Vola par la main, et demande à voir la sixième fille adoptive, Sigyn, qu'elle lui a cachée.

First system of the musical score for 'Poco Andante'. It consists of two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The time signature is 3/4. The music is marked *poco rit.* and *p* (piano). It features a mix of eighth and sixteenth notes, with some rests.

Vola, pleine de méfiance, lui montre le philtre, mais Loke proteste de la pureté de ses intentions. Vola se méfiant toujours de lui, d'un signe Loke

Second system of the musical score for 'Poco Andante'. It continues with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The time signature is 3/4. The music is marked *fz* (forzando) and *p* (piano). It features a mix of eighth and sixteenth notes, with some rests.

fait disparaître les démons sous terre, et une grande clarté se répand dans la caverne.

Third system of the musical score for 'Poco Andante'. It continues with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and the same key signature. The time signature is 3/4. The music is marked *p* (piano) and *f* (forte). It features a mix of eighth and sixteenth notes, with some rests.

acceler.

SECONDO.

Nr. 10. Allegro vivo.

Løke drager Vola med sig til Baggrunden, og Sigyn, som lokkes frem af det blændende Skjær, svæver dansende ind, uden at agte paa

p *cresc.*

Led.

Vola's Advarsler.

ff

Led.

1

Nr. 11. Allegro festivo, non troppo.

Scene 4. *Sigyns Dands.*

f *mf* *f*

Led.

Led.

Led.

Sigyn ser sig under Dandsen

sp

Led.

henrykt omkring:

sp

Led.

hun bliver Vola vaer og spørger hende om Aarsagen til al denne Glands.

p

Nr. 10. Allegro vivo.

PRIMO.

Loke entraîne Vola avec lui au fond de la caverne, et Sigyn, attirée par la vive lumière, entre en dansant, sans faire cas des exhortations

de Vola.

Ped. ✱

Nr. 11. Allegro festivo, non troppo.

Scene IV. Danse de Sigyn.

Sigyn, en dansant, regarde enchantée autour d'elle.

Elle découvre Vola, et lui demande la raison de toute cette splendeur.

SECONDO.

Vola trykker hende ængstelig til sig, men

First system of piano accompaniment. The music is in D major (two sharps) and 3/4 time. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *p* (piano).

Sigyn river sig løs, for atter at dandse.

Second system of piano accompaniment. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal markings (*Ped.*) are present below the bass staff.

Hun vedbliver at dandse trods Vola's Paamiudelser.

Third system of piano accompaniment. Dynamics include *p* (piano). Pedal markings (*Ped.*) are present below the bass staff.

Fourth system of piano accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo). Pedal markings (*Ped.*) are present below the bass staff.

Fifth system of piano accompaniment. Dynamics include *f* (forte) and *con Ped.* (con pedale). Pedal markings (*Ped.*) are present below the bass staff.

Sixth system of piano accompaniment. Dynamics include *f* (forte). Pedal markings (*Ped.*) are present below the bass staff.

Vola, anxieuse, la serre contre elle, mais

First system of music. The piano part consists of a treble and bass staff. The vocal line is in the treble staff. Dynamics include *f* and *p*.

Sigyn se dégage pour continuer sa danse.

Second system of music. The piano part continues with a treble and bass staff. The vocal line is in the treble staff. Dynamics include *f* and *mf*.

Elle continue à danser, malgré les représentations de Vola.

Third system of music. The piano part continues with a treble and bass staff. The vocal line is in the treble staff. Dynamics include *f* and *p*.

Fourth system of music. The piano part continues with a treble and bass staff. The vocal line is in the treble staff. Dynamics include *p*.

Fifth system of music. The piano part continues with a treble and bass staff. The vocal line is in the treble staff. Dynamics include *cresc.* and *f*.

Sixth system of music. The piano part continues with a treble and bass staff. The vocal line is in the treble staff. Dynamics include *f*.

Nr. 12. Allegro assai.

Løke kommer pludselig frem af sit Skjul og standser henrykt foran den overraske Sigyn.

Poco Andante.

Løke søger ved ömme Udtryk og

First system of the musical score. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a forte (f) dynamic. The right staff is in treble clef with the same key signature and time signature. It features a 'riten.' (ritardando) marking and three measures with a '1' below the staff. The system concludes with a 'Led.' (Coda) symbol and a floral ornament.

fromme Miner at vinde hendes Hjerter.

Second system of the musical score. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a forte (f) dynamic. The right staff is in treble clef with the same key signature and time signature. It features a 'riten.' (ritardando) marking and three measures with a '1' below the staff. The system concludes with a 'Led.' (Coda) symbol and a floral ornament.

Third system of the musical score. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a forte (f) dynamic. The right staff is in treble clef with the same key signature and time signature. It features a 'riten.' (ritardando) marking and three measures with a '1' below the staff. The system concludes with a 'Led.' (Coda) symbol and a floral ornament.

Løke tager en Guldkjæde af sin Hals

og lokker Sigyn til sig, medens

Fourth system of the musical score. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a piano (p) dynamic. The right staff is in treble clef with the same key signature and time signature. It features a 'riten.' (ritardando) marking and three measures with a '1' below the staff. The system concludes with a 'Led.' (Coda) symbol and a floral ornament.

Løke.

Vola forgjæves hemmeligt advarer hende.

Løke knæler. Sigyn ser raadvild paa Vola, gaar hen imod ham, men viger atter tilbage.

Fifth system of the musical score. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a piano (p) dynamic. The right staff is in treble clef with the same key signature and time signature. It features a 'riten.' (ritardando) marking and three measures with a '1' below the staff. The system concludes with a 'Led.' (Coda) symbol and a floral ornament.

Nr.12. Allegro assai.

Loke sort tout à coup de sa cachette, et s'arrête, ravi d'admiration, devant Sigyn surprise.

First system of music for 'Nr.12. Allegro assai.' in G major, 6/8 time. The score is for piano and violin. The piano part begins with a forte (f) dynamic, followed by a piano (p) dynamic, and then a mezzo-forte (mf) dynamic. The violin part enters with a Vcello. marking and a ritardando (riten.) marking. The system concludes with a 3/4 time signature change.

Poco Andante.

Loke essaye par de tendres paroles et des mines pieuses de gagner son coeur.

Second system of music for 'Poco Andante.' in G major, 3/4 time. The piano part starts with a piano (p) dynamic and includes a fermata over the first measure. The system ends with a forte-piano (fp) dynamic marking.

Loke prend une chaîne d'or de son cou,

Third system of music for 'Poco Andante.' in G major, 3/4 time. The piano part features a mezzo-forte (mf) dynamic and a piano (p) dynamic. The system concludes with a mezzo-forte (mf) dynamic marking.

et attire Sigyn à lui, tandis que Vola fait en secret, mais en vain, des signes à la jeune fille.

Fourth system of music for 'Poco Andante.' in G major, 3/4 time. The piano part includes a mezzo-forte (mf) dynamic, a piano (p) dynamic, and a smorz. (diminuendo) marking. The system concludes with a piano (p) dynamic marking.

Loke tombe à genoux. Sigyn, indécise, regarde Vola, s'approche de lui, mais se retire aussitôt.

Fifth system of music for 'Poco Andante.' in G major, 3/4 time. The piano part features a forte-piano (fp) dynamic and a piano (p) dynamic. The system concludes with a piano (p) dynamic marking.

SECONDO.

Sigyn og Vola tilvenstre. Loke følger dem og hefter uden Modstand Kjæden om hendes Hals.

fp
con Ped.
p cresc.

Sigyn nærmer sig den ængstede Vola, men da Loke drager hende tilbage, lægger hun tillidsfuld sin Haand i hans.

fz
p
Ped.

Maestoso.

Vola ser sorgfuld paa den bedaarede Sigyn.

Scene 5. Et vældigt Tordenbrag høres. Det bliver mørkt. Sigyn søger Ly i sin Fostermoders Favn medens Loke skjuler sig.

pp
ff
rfz
poco
con Ped.
Ped.

Nr.13. Allegro.

Huleus Baggrund aabner sig, og man ser det vilde, fraadende Hav, optyst af tætte Lynglint.

rit.
mf
ff
Ped.
10793

Sigyn et Vola à gauche. Loke les suit et passe sans résistance la chaîne autour du coup de Sigyn.

First system of musical notation. The piano part (left) and violin part (right) are in G major. The piano part includes dynamics *<mf*, *p*, *cresc.*, *f*, and *p*. The violin part includes dynamics *<mf*, *p*, *f*, and *p*. The tempo is marked *Maestoso*.

Sigyn s'approche de Vola anxieuse, mais Loke l'attirant à lui, elle met avec confiance sa main dans la sienne.

Ob. Fl.

Vola regarde tristement Sigyn.

Second system of musical notation. The piano part (left) and violin part (right) are in G major. The piano part includes dynamics *p smorz.*, *<mf*, *p*, *cresc.*, *f*, and *p*. The violin part includes dynamics *<mf*, *p*, *cresc.*, *f*, and *p*. The tempo is marked *Maestoso*.

Maestoso.

Scene V. On entend un terrible coup de tonnerre. La scène s'obscurcit. Sigyn se réfugie auprès de sa mère adoptive, tandis que Loke se cache.

Third system of musical notation. The piano part (left) and violin part (right) are in G major. The piano part includes dynamics *ff*, *poco*, and *rit.*. The violin part includes dynamics *ff*, *poco*, and *rit.*. The tempo is marked *Maestoso*.

Nr.13. Allegro.

Le fond de la caverne s'ouvre et l'on voit la mer orageuse et écumante, éclairée par la foudre.

Fourth system of musical notation. The piano part (left) and violin part (right) are in G major. The piano part includes dynamics *mf*, *ff*, and *ff*. The violin part includes dynamics *ff*, *poco*, and *rit.*. The tempo is marked *Allegro*.

SECONDO.

*En Baad gynger frem paa de oprørte
Bølger. Vidar sidder ved Roret, Thor*

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a more complex texture with chords and moving lines. Dynamics include *mf*, *ff*, *rfz*, *fp*, *fz*, and *fp*. There are also markings for *Red.* (Reduction) and a star symbol.

staar højt i Stevnen,

kaster en Harpun

Second system of the musical score. It continues the piano accompaniment. The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a more complex texture with chords and moving lines. Dynamics include *f*, *fz*, *fp*, *fz*, *f*, *f*, and *f*. There are also markings for *Red.* (Reduction) and a star symbol.

og drager med hele sin Kraft Midgardsormen op af Dybet, saa at dens Hoved kommer tilsyne over Vand-

Third system of the musical score. It continues the piano accompaniment. The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a more complex texture with chords and moving lines. Dynamics include *mf*, *cresc.*, and *f*.

fladen.

Loke, som ubemærket har sne-

Fourth system of the musical score. It continues the piano accompaniment. The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a more complex texture with chords and moving lines. Dynamics include *rfz*.

get sig hen til Strandbredden, sender en Pil fra sin Bue, hvorved han afskærer Touget i Thors Hænder. Ormen synker tilbage i Afgrunden.

Fifth system of the musical score. It continues the piano accompaniment. The bass staff has a melodic line with a triplet of eighth notes. The treble staff has a more complex texture with chords and moving lines. Dynamics include *rfz*, *dim.*, *mf*, and *con Red.* (Conduction Reduction).

mf *ff* Fl.

Une barque s'avance sur les flots irrités. Vidar est au gouvernail; Thor, debout sur l'étrave,

mf *fz* *mf* *fz* *fz* *fz*

jette un harpon,

f *f* *f*

et tirant de toute sa force, il arrache de l'abîme le Midgardsorm (serpent de la terre), dont la tête se montre au-dessus des vagues.

mf *cresc.*

Loke, qui s'est glissé, inaperçu, jusqu'au rivage, lance un

f *rfz*

trait de son arc, avec lequel il coupe le câble entre les mains de Thor; le serpent rentre dans l'abîme.

rfz *dim.* *mf*

SECONDO.

Thor kaster rasende sin Hammer efter den og vil styrte sig selv i Bølgerne, men Vidar holder ham tilbage.

Hulen lukker sig under stærke Tordenbrag. *Ildaanderne stige op med Mjølner liggende paa en Sten*

imellem sig.

Løke deler deres vilde og jublende Glæde. Et rødtligt Skjær oplyser Hulen.

Thor, furieux, jette son marteau après le serpent et veut se précipiter lui-même dans les vagues, mais Vi-

First system of the musical score. The piano part (left staff) features a series of chords and moving lines, with dynamics *ff* and *mf*. The right-hand part (treble clef) has a melodic line with eighth-note patterns and slurs.

dar le retient.

Second system of the musical score. The piano part continues with chords and moving lines, marked *ff*. The right-hand part has a melodic line with eighth-note patterns and slurs.

Third system of the musical score. The piano part continues with chords and moving lines, marked *ff* and *mf*. The right-hand part has a melodic line with eighth-note patterns and slurs.

Fourth system of the musical score. The piano part continues with chords and moving lines, marked *ff*, *fp*, and *dim.*. The right-hand part has a melodic line with eighth-note patterns and slurs.

ner" (le marteau) entre eux sur une pierre.

Loke prend part à leur fa-

Fifth system of the musical score. The piano part continues with chords and moving lines, marked *dim.* and *mf*. The right-hand part has a melodic line with eighth-note patterns and slurs.

rouche gaieté. Une lueur rougeâtre éclaire la caverne.

Sixth system of the musical score. The piano part continues with chords and moving lines, marked *mf* and *p*. The right-hand part has a melodic line with eighth-note patterns and slurs.

Stormen lægger sig.

p *smorz.* *Led.*

Nr. 14. Moderato quasi Andantino.

*Sigyn tyr til Loke, der heroliger og kjærtegner hende og atter tryg-
ler om hendes Kjær-
lighed.*

Sigyn hönfaldet Vola om hendes Samtykke. Vola

p

Jordrer Troskabslöfte af Loke og förer tilsidst Sigyn i hans Arme.

p *pp* *rit.*

*Tunge Fodtrin bebude Jætternes Ankomst. Loke, Vola og Sigyn
træde tilside.*

Nr. 15. Maestoso.

Scene 6. Jætterne komme fra venstre Side og stille sig i Halv-

a tempo *mf* *p* *mf* *>p* *fz* *f* *Led.*

*kreds. Thrym træder ind, stiller sig i Midten og modtager Hyldest af Ildaanderne og Jætterne, der stöde deres Köller mod
Jorden. Finn og Tjasse vise ham den vundne Hammer.*

fz *f* *Led.*

Lorage s'apaise.

p *smorz.*

Nr.14. Moderato quasi Andantino.

Sigyn se réfugie auprès de Loke, qui la tranquillise et la caresse et de nouveau lui demande son amour.

Sigyn supplie Vola de donner son

Viol. *p dolce*

consentement. Vola demande à Loke le serment de fidélité, et conduit Sigyn dans ses bras.

Fl. *p* *dolce* Viol.

Fl.

Des pas lourds annoncent l'arrivée des géants.
Loke, Vola et Sigyn se rangent de côté.

a tempo

rit. *mf* *p* *mf* *p* *fz*

Nr.15. Maestoso.

Scene VI.

Les géants entrent à gauche et forment un demi-cercle. Entre Thrym; il se place au centre et recoit les hommages des démons du feu et des géants, qui frappent de leurs massues contre terre. Finn et Tjasse lui montrent le marteau qu'ils ont conquis;

f *fz* *fz* 1. 2.

Thrym vil i sin Henrykkelse gribe den, men stødes to Gange tilbage.

marcato
f
f
f
f
Led. * *Led.* *
Led. * *Led.* *

Rasende over denne Skuffelse mishandler han sine Trælle, griber Finn og Tjasse, støder dem mod hinanden og kaster dem ud.

f
Led.
Led. *

Scene 7.

Thrym bliver mismodig og stamper i Jorden, da Loke og Vola søge at berolige ham.

f
p
frisol.

Loke fremstiller sin Brud for Thrym, som betragter hende med stolt Li-

f
p

gegyldighed. Vola fører hende ud.

Thrym befaler Jætterne at gaa.

p
mf
p
f

Dans son enchantement, Thrym veut le saisir, mais est repoussé deux fois.

8

ten. ten. fz fz fz fz

Furieux de cette déception, il maltraite ses esclaves, saisit Finn et Tjasse et les jette dehors.

8

fz fz fz fz fz fz fz fz

Scene VII.

Thrym devient sombre et frappe du pied, lorsque Loke et Vola tâchent de le calmer.

8

fz p dolce f risol. p

Viol.

Loke présente sa fiancée à Thrym, qui la regarde avec orgueil et indifférence. Vola sort

f p p

avec elle.

Thrym donne aux géants l'ordre de partir.

mf p fz

SECOND.

Jætternes Bortmarsch.

First system of the musical score for 'Jætternes Bortmarsch'. It features a grand staff with treble and bass clefs. The music is in 2/4 time and begins with a forte (*f*) dynamic. The bass line includes triplet markings and 'Led.' (lead) instructions with asterisks. The treble line has triplet markings and a '3' indicating a triplet.

Thrym ser vemodig efter Sigyn og klager for Loke over sin Ensomhed.

Second system of the musical score. It continues the grand staff notation. Dynamics include piano (*p*) and mezzo-forte (*mf*). The bass line has 'Led.' instructions with asterisks. The treble line has a '3' indicating a triplet.

Listesso movimento.

Loke trøster ham og lover at vise ham den Skjønneste af Alle.

Third system of the musical score. It continues the grand staff notation. Dynamics include mezzo-forte (*mf*), *dim.* (diminuendo), and piano (*p*). The bass line has 'Led.' instructions with asterisks. The treble line has a '3' indicating a triplet.

Han fører Thrym tilside, berører hans Öjenlaage og dysser ham i en dyb Dvale.

Fourth system of the musical score. It continues the grand staff notation. Dynamics include fortissimo (*ff*) and piano (*p*). The bass line has 'Led.' instructions with asterisks. The treble line has a '3' indicating a triplet.

Poco Andante.

Loke staar Tryllekredse.

Et prægtigt Syn viser sig for Thryms indre Blik, idet Baggrunden aabner sig og viser Frejas Hal.

Fifth system of the musical score. It continues the grand staff notation. Dynamics include pianissimo (*pp*) and piano (*p*). The bass line has 'Led.' instructions with asterisks. The treble line has a '3' indicating a triplet.

PRIMO.

49

Marche de départ des géants.

Thrym regarde tris-

tement après Sigyn, et se plaint à Loke de sa solitude.

dim.

Listesso movimento.

Loke le console et lui promet de lui montrer la plus belle des belles.

Il mène Thrym à l'écart, et le plonge dans un profond sommeil

Str. p fp p f p

Poco Andante.

Loke fait des cercles magiques.

Harpe. pp

Le fond s'ouvre et montre la salle de Freja.

p

Nr. 16. Andantino grazioso.

Frejas Hal. Diser og Alfer omgive Freja i dandsende Grupper.

p
con Ped.

dolce

De hefte Sløret paa Freja. *Hun træder frem og*

speiler sig i det blanke Skjold.

con Ped. *f*

Freja udtrykker sin Glæde og Kjærlighed.

pp

cresc. *p* *cresc.* *p*

Ped. * *Ped.* *

Nr. 16. Andantino grazioso.

PRIMO.

51

Salle de Freja. Des groupes dansants de déesses et d'alfes entourent Freja.

Viol.
dolce cantabile

p

This system shows the beginning of the piece. The Violin part starts with a melodic line, and the piano accompaniment begins with a series of chords. The tempo is marked 'Andantino grazioso'.

Ils mettent le voile à Freja.

Elle s'avance et se mire

This system continues the musical narrative. The piano part features a more active melody, while the violin part provides harmonic support. The tempo remains 'Andantino grazioso'.

dans le bouclier luisant.

This system shows a continuation of the piano melody. The violin part has some rests, allowing the piano to shine. The tempo is still 'Andantino grazioso'.

8

Freja exprime son

f

This system introduces a triplet in the piano part, marked with a forte (*f*) dynamic. The violin part also features a triplet. The tempo is 'Andantino grazioso'.

bonheur et son amour.

pp

This system shows a change in dynamics to pianissimo (*pp*). The piano part has a triplet, and the violin part has a triplet. The tempo is 'Andantino grazioso'.

cresc. *p* *cresc.* *p*

This system concludes the piece with a crescendo and piano (*p*) dynamic. The piano part has a triplet, and the violin part has a triplet. The tempo is 'Andantino grazioso'.

Freyr fører sin Brud Gerda frem for Gudinden.

Gerda knæler for Freja, medens Freyr beder Freja om hendes Velsignelse.

dolce
con Ped.

Freja løfter Gerda op, slutter hende i sin Favn og velsigner dem begge.

Alferne føre Gerda til Midten af Scenen, aftage hendes Ho-

Cello
con Ped.

vedring og sætte Brudekrandsen paa hende.

Allegro agitato.

Skirner kommer ilsomt, standser og bøjer sig for Freja.

dim. *smorz.* *p leggiero*

Ped. *Ped.* *Ped.*

Han bebuder Thors Aukomst.

cresc.

Freyr présente sa fiancée à la déesse.

PRIMO.

53

Musical score for the first system, featuring a piano accompaniment with triplets and a melody in the right hand.

Gerda s'agenouille devant Freja, tandis que Freyr demande à Freja sa bénédiction.

Musical score for the second system, marked *dolce*, with a piano accompaniment and a melody in the right hand.

Freja lève Gerda, l'embrasse et les bénit tout deux.

Musical score for the third system, featuring a piano accompaniment and a melody in the right hand.

Les alfes conduisent Gerda au milieu de la scène, lui enlèvent son

Musical score for the fourth system, featuring a piano accompaniment and a melody in the right hand, with a triplet marked *3*.

Allegro agitato.

diadème, et lui mettent la couronne de mariée.

Skirner entre avec précipitation, s'arrête et s'incline devant Freja.

Musical score for the fifth system, marked *dim.* and *smorz.*, with a piano accompaniment and a melody in the right hand, including a violin part marked *Viol.*

Il annonce l'arrivée de Thor.

Musical score for the sixth system, marked *cresc.*, with a piano accompaniment and a melody in the right hand.

SECONDÓ.

Freja og Alferne spørge om Aarsagen til hans Komme. Skirner peger paa Thor, som nærmer sig.

mf *ritard.*

Tempo I.

Thor træder langsomt frem, nedbøjet over Tabet af sin vældige Hammer, og uden at ændre Frejas hul

f *mf* *f* *mf*

*Red. **
de Smil.

Freja spørger om Aarsagen til hans Mismod.

Thor skildrer hende sit uerstattelige Tab.

f *mf*

Freja og Alferne ville trøste ham. *Freyr byder ham sin Bue,*

f *mf* *p*

Skirner sit Spyd; men han afslaar alt, bryder Spydet itu og hensynker i taus Grublen.

Allegro agitato.

Gerda bøjer sig for Freja, herli-

fp *dim.* *p* *f risol.*

ger Thor og meddeler sit Paafund.

Hun giver sin Hoveddring til

mf *mf* *f*

Freja et les alfes demandent la raison de son arrivée. Skirner leur montre Thor qui s'approche.

Thor s'avance

Tempo I.

mf *p* *mf* *p* *mf* *ritard.* *f* *f*

lentement, accablé de la perte de son marteau et sans observer le joli sourire de Freja.

Freja lui demande la

mf *f* *mf* *mf*

raison de son
chagrin.

Thor lui raconte sa perte irréparable.

Freja et les alfes es-
sayaient de le consoler.

Freyr lui offre son arc,

f *mf* *f* *mf* *p*

Allegro agitato.

Skirner son javelot, mais il refuse tout, brise la lance et tombe dans une profonde rêverie.

Gerda s'incline devant Freja, tranquil-

fp *dim.* *p* *f* *risol.*

lise Thor et lui communique son idée.

Elle donne son diadème à Skir-

mf *mf* *f*

SECONDO.

Skirner, og beder ham, stolende paa sit Slægtskab med Jætterne, at bringe den som Pant til Jothunheim og i hendes Navn fordre

f *f*

Mjöltnir tilbage.

Hun vender glad tilbage til sin Brudgom.

Freja giver sit Bifald og byder

cresc. *fz* *fz* *fz* *fz*

Skirner at rejse.

Skirner lover at udrette sit Ærinde og drager bort paa den hevingede Sleipner, hilset af Diser

fz *Ped.* *Ped.*

og Aser.

Thor rejser sig formildet,

fz *Ped.* *fz* *Ped.* *fz* *Ped.* *fz* *Ped.*

Freja læner sig til hans Skulder.

Tempo I.

Alferne dandse omkring dem.

dolce *con Ped.*

Freja opmuntrer Thors

Ped. *Ped.*

ner, et, confiante en sa parenté avec les géants, elle le prie de le porter comme gage à Jothunheim et de demander qu'en son nom on rende

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a piano (*f*) dynamic, followed by a forte (*f*) dynamic. The notation includes various chords and melodic lines.

Mjœlnir.

Elle retourne, heureuse, se placer auprès de son fiancé.

Freja applaudit et ordonne à Skir-

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a crescendo (*cresc.*) dynamic, followed by a forte (*fz*) dynamic. The notation includes various chords and melodic lines.

ner de partir.

Skirner promet d'exécuter sa mission, et part, monté sur l'aile Sleipner, salué des Dises (déeses) et des Ases

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*fz*) dynamic. The notation includes various chords and melodic lines.

(dieux).

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*fz*) dynamic. The notation includes various chords and melodic lines.

Thor se lève adouci, Freja s'appuie sur son épaule.

Tempo I.

Les alfes dansent autour d'eux.

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a dolce (*dolce*) dynamic. The notation includes various chords and melodic lines.

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music begins with a forte (*fz*) dynamic. The notation includes various chords and melodic lines.

Freja ranime Thor.

SECONDO.

Frejr og Gerda, Diser og Alfer gruppere sig om Freja.

Siad.

Drømmesynet forsvinder i Taage; Hulens Baggrund

p dolce *dim.* *pp* *pp*

Ed.

Nr. 17. Allegro vivo.

Scene 8. Thrym vaagner, begejstret over sit Drømmesyn.

tukker sig.

ff

*Frejas guddommelige Skjönhed har opstammet ham til den heftigste Lidenskab.**Loke og Vola gaa over Scenen.**Thrym kalder Jætterne til Vaaben, for at röve Freja med Magt. De strømme til;*

fz *fz*

*han befaler dem at væbne sig og følge ham, og tagende sin Kötte iler han op mod Baggrunden.**Loke standser ham.*

fz *fz* *fz* *ff*

Ed. ***

Freyr et Gerda, les Dises et les Ases se groupent autour de Freja.

p dolce

La vision disparaît dans un nuage; le fond de la caverne se ferme.

dim *pp* *Viol.* *Fl.* *p*

Nr.17. Allegro vivo.

Scene VIII. Thrym se réveille enthousiasmé de son rêve.

ff

La beauté divine de Freja a éveillé en lui une passion violente.

Loke et Vola traversent la scène.

ff

Thrym appelle les géants aux armes pour enlever Freja de force. Ils accourent.

ff

Il leur ordonne de s'armer et de le suivre, et, prenant sa massue, il s'élance vers le fond.

Loke l'arrête.

ff

Loke og Vola søge forgjæves at forhindre hans Ubesindighed.

Hans Heflighed lader sig ik-

ke tømme.

Vola lader ham forstaa, at Loke pønser paa

et Middel.

Loke peger paa Hammeren som et Pant, der kan indfries med Frej's Haand.

Thrym gaar ind paa Lokes Forslag, aftager sin Armring og ser sig om efter et Sendebud.

Thrym omfavner henrykt Loke og vil give ham et Haandslag, som Loke dog skjælnsk undviger.

Loke et Vola essayent en vain d'empêcher Thrym d'exécuter son plan irréfléchi;

sa violence est indomptable.

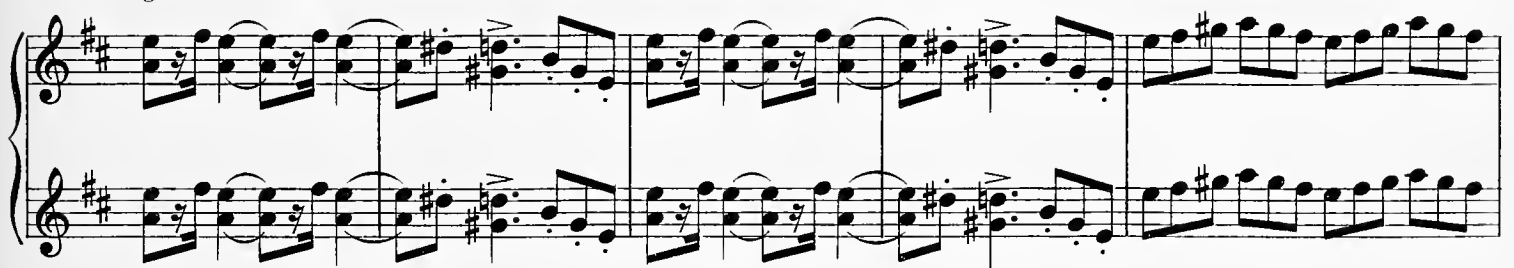


Vola lui fait comprendre que Loke médite un moyen.



Loke lui montre le marteau comme un gage à retirer contre la main de Freja.

Thrym accepte la proposition de Loke,



ôte son bracelet et regarde s'il peut trouver un messenger.

Thrym, enchanté, em-



brasse Loke et veut lui donner une poignée de mains, que Loke pourtant évite avec espièglerie.



SECONDO.

Loke betyder hemmeligt Sigyn, at hun skal være Frierbud for Thrym, og giver hende en gylden Kande, der indeholder den Drik,

Str. *pp*

Led. * *Led.* *

hvormed Frejas Sind skal bøjes til Fordel for Thrym.

dim.

Led. * *Led.* *

Der høres Hestetrev udenfor.

dim. *pp* *Timp.*

Led. * *Led.* *

Ildeandene bebude Skirners Ankomst.

Str.

Thrym lader rejse et Højsæde i Baggrunden, bag hvilket Loke stiller sig, for skjult at understøtte Thrym med sine Raad, medens

molto cresc. e accel.

Jætterne grupper sig om Højsædet.

ff

Loke fait secrètement comprendre à Sigyn qu'elle doit se charger de la demande en mariage de Thrym et lui donne un vase d'or contenant la

Fl. *pp* 1

Cl.

boisson qui doit fléchir l'esprit et les sentiments de Freja en faveur de Thrym.

dim. *pp* 1

cheval hors de la scène.

Les démons du feu annoncent l'arrivée de Skirner.

pp 3 Str.

Thrym fait élever un siège au fond, derrière le

quel Loke se place, pour pouvoir en cachette aider Thrym de ses conseils, tandis que les géants se groupent autour du siège.

molto cresc. e accel.

ff

SECONDO.

Moderato.

Scene 9.

*Skirner træder ind.**Han overbringer Gerdas Smykke og fordrer Hammeren tilbage.*

p *dim.* *f marc.*

Thrym meddeler ham sit Vilkaar og rækker ham sin Arming som Fæstengave til Freja.

fz *mf* *ff* *Ped.*

Poco Andante.

Thrym tolker for Skirner sin Kjærlighed til Freja og heder ham at formaa hende til, som hans Brud, selv at hente Hammeren som Fæstengave.

fz *pp* *con Ped.*

Più vivace.

Skirner kaster opbragt Ringen for Thryms Fødder, og truer

fz *accel.* *f* *stacc.*

*med Gudernes Vrede.**Skirner vil selv gribe Ham-*

fz

Moderato.

PRIMO.

65

Scene IX.

Il apporte la parure de Gerda et demande qu'on lui rende le marteau.

Skirner entre.

Thrym lui fait part de ses conditions et lui donne son bracelet comme cadeau de fiançailles à

Freja.

Poco Andante.

Thrym déclare à Skirner son amour pour Freja et le prie de l'engager à venir elle-même en qualité de fiancée chercher le marteau comme cadeau de nocces.

Più vivace.

Skirner, furieux, jette le bracelet aux pieds de Thrym, et le menace de la colère des dieux.

Allegro.

Skirner veut prendre lui même le mar.

SECOND O.

meren, men pau et Vink af Thrym synker den i Jorden.

Jætterne bryde ud i Skoggerlatter.

Løke henter Sigyn og befaler hende at tage Ringen op.

Skirner vil i sin Barme forlade Hulen,

Allegro vivace.

men Vola standser ham.

Sigyn træder frem og tilbyder at ville følge Skirner til Asernes Fest.

til at bringe Thryms Budskab, tager Armringen og iler afsted, ledsaget af Sigyn.

teau, mais sur un signe de Thrym, il s'enfonce dans la terre.

Les géants éclatent de rire. Loke va chercher

ff **1** *mf* *cresc.*

Sigyn et lui ordonne de ramasser le bracelet.

Dans sa fureur, Skirner veut quitter la caverne,

f

Allegro vivace.

mais Vola l'arrête.

Sigyn s'avance et offre d'accompagner Skirner à la fête des Ases.

fz *p* *p* *p* *fp*

a tempo con fuoco

Skirner se laisse déterminer à porter le message de Thrym,

fp *fp* *ritard. p* *p*

prend le bracelet et sort en toute hâte, accompagné de Sigyn.

f *fz* *marc.*

p *fz* *p* *dim.*

Løke ler afsides. Vola advarer Thrym.

p *dim.*

Sleipners Hovslag høres paany og tabe sig i det Fjerne.

Jætterne lytte derefter og bryde ud i almindelig Jubel.

1 *dim.* *1* *pp* *ff*

Løke tager Afsked og iler ud.

Thrym lader bringe Vin, og Jætterne fejre ved et lystigt Drikkelag deres Konges forventede Forening med Freja.

mf *cresc.* *con Ped.*

ff *con Ped.*

Tæppet fulder.

con Ped.

Loke rit à l'écart. Vola signifie à Thrym qu'il faut qu'il se tienne sur ses gardes.

On entend de nouveau le trot de Sleipner, qui se perd dans le

p *dim.* *p*

Les géants écoutent et éclatent en transports de joie.

lontain.

dim. *pp* *ff*

Loke prend congé et sort à la hâte.

cresc.

Thrym fait apporter du vin et les géants célèbrent par un joyeux festin l'union espérée de leur roi

mf *cresc.*

avec Freja.

ff

Le rideau tombe.

ff

SECOND O.

II den AKT.

Ægirs Borg. Til Venstre en Søjlerække, der bærer et Solsejl. I Baggrunden det aabne Hædererbegrændset ved en med Koraller og Havblomster prydet Dæmning. Middagsbelysning.

Nr. 18. Allegretto grazioso.

Scene 1.

Viola

p

con Led.

Tæppet op. Scenen staar tom.

p dolce

mf p

A

mf p

p

Led. * *Led.* *Led.* *

Ægirs Datter træder ud paa Terrassen og gaar ned ad Trappen.

p

Led. *Led.* *Led.* *con Led.* *

mf p

mf p

p

Led. *

ACTE II^{me}.

Palais d'Ægir. A gauche, rang de colonnes portant une tente. Au fond, la mer, bornée par une digue ornée de coraux et de fleurs marines. Milieu du jour, soleil de midi.

Nr. 18. Allegretto grazioso.

Scene I.

Viol.

p

con Ped.

La toile se lève. La scène est vide.

mf p

p

A

La fille d'Ægir s'avance sur la terrasse et descend le perron.

mf p

mf p

p

SECOND0.

B Hun gaar op mod Strandbredden og kalder Ternevee sammen i Anledning af den forestauende Fest.

Ternerne komme frem i

Gruppe. Alt er i Bevægelse til de høje Gjesters Modtagelse.

C

Vola's 5 Fosterdøttre ankomme, for at deltage i Freyr og Gerdas Bryllup.

Ægirs Datter og Ternerne hilse dem venligt og betragte dem med Nysgjerrighed.

PRIMO.

73

Elle monte vers la plage et appelle ses suivantes, à l'occasion de la fête qui doit avoir lieu.

B

Les suivantes entrent en groupe. Mouvement

général pour la réception des hauts convives.

C

Arri-

vée des cinq filles adoptives de Vola, qui doivent prendre part aux noces de Freyr et Gerda.

diu. p legato

La fille d'Ægir et ses suivantes les saluent amicalement et les regardent avec curiosité.

smorz.

SECOND O.

pp smorz. pp pp

*Ped. * Ped. * Ped. * con Ped. **

Nr. 19. Allegro agitato.

Scene 2. Man h rer Sleipner  Hovslag n rme sig.

p m.d. m.s.

Skirner og Sigyn fare over Sceneus Baggrund paa den lynsnare Ganger.

*p Ped. **

*p Ped. **

p fp fp

Skirner og Sigyn tr de ind.

fp fp f Ped.

smorz. *pp*

Nr. 19. Allegro agitato.

Scène II. On entend Skirner et Sigyn traversent le fond sur leur
le piétissement de Sleip-
ner qui s'approche.

pp 4 *p*

coursier rapide comme la foudre.

p *p*

fp *fp* *fp* *fp*

Skirner et Sigyn entrent.

fp *fp* *f*

SECONDO.

Ægirs Døttre flække sig udfrittende

Ped. *Ped.*

om Skirner, medens Sigyn iler til sine Søstre.

Ped. *Ped.*

Sigyn bemærkes af Ægirs Døttre, der omringe hende og spørge, hvad den gyldne Kan-

p *p*

*de betyder.**Løke overrasker dem pludseligt. Sigyn iler i hans Favn. Søstrene bøje sig erhö-*

cresc. *f* *f* *stacc.* *Ped.* *

*digt for ham.**Skirner betragter ham forskende.*

mf *cresc.* *f* *p* *Ped.* *

Løke beroliger dem og melder, at han vil deltage i Gudernes Fest og oplive denne ved Søstrenes Dands og ved den medbragte liflige Drik.

f *p* *f* *p* *p*



Les filles d'Ægir, curieuses, courent toutes à Skirner et l'accablent de questions, tandis que Sigyn s'empresse de rejoindre ses soeurs.



Les filles d'Ægir aperçoivent Sigyn, l'entourent et lui demandent la signification de



Loke les surprend tout à coup. Sigyn se jette dans ses bras, les soeurs s'inclinent respectueusement devant lui.

l'aiguère d'or.



Skirner l'examine d'un air scrutateur.



Loke tranquillise tout le monde et annonce qu'il compte prendre part à la fête des dieux, qu'animeront les danses des soeurs et le nectar qu'il apporte.



SECOND O.



Skirner viser Pantet paa sit Budskab, men Loke raader ham til at gjemme Ringen til en



belejliger Tid, for ikke at forstyrre Festens Glæde.



Nr. 20.

Gudernes Triumfmarsch.

Scene 3. Guderne nærme sig. Loke tilraader Skirner at bortfjerne sig. Ægir's Døttre løbe forventningsfuld. Ægir, ledsaget af Havmænd, træder ud de mod Stranden.



af sin Hal, for at modtage Guderne.

Et prægtigt Skib nærmer sig Strandbredden, hilset af Havets Terner og Sønner.



PRIMO.



Skirner montre ce qu'il a reçu en gage pour son message, mais Loke lui conseille de garder l'anneau



pour un moment plus propice, afin de ne pas troubler les plaisirs de la fête.



Nr.20.

Marche triomphale des dieux.

Scene III. Les dieux approchent. Loke conseille à Skirner de s'éloigner. Les filles d'Ægir courent pleines d'attente au rivage. Ægir, suivi de tri-



tons, sort de son palais pour faire accueil aux dieux.

Un superbe navire s'approche du rivage, salué par les filles et les fils de la mer.



SECONDO.

Guderne stige iland. Heimdal og Tyr række Ægir Haanden.

ff
con Ped.

Freja med Brudeparret Freyr og Gerda

f *mf*
con Ped.

stige iland, ledsaget af et Følge af Diser, hvoriblandt Sigrun op-
tages som Terne. Brage og Ydun, Odin og Frigga træde frem og modtages med Ærbødighed
af Ægir.

f *mf* *Ped.* *

Til sidst komme Thor og Vidar. Ægir byder Gæsterne Velkommen og lader Guldhornene hyde om.

con Ped.

B *Ped.*
con Ped.

Odin drikker og rækker Hornet til Frigga, hvorpaa de øvrige Guder drikke af Velkomsthue-
geret.

C *p dolce* *sf*
con Ped.

Les dieux descendent à terre. Heimdall et Tyr tendent la main à Ægir.

ff
con Ped.

Freja descend à terre avec les mariés: Freyr et Gerda, suivis de déesses, parmi lesquelles Sigyn est admise comme suivante.

f *mf* *A*

Brage et Ydun, Odin et Frigga, s'avancent et sont reçus respectueusement par Ægir. Enfin arrivent Thor et Vidar.

f *mf* *B*

Ægir souhaite la bienvenue à ses hôtes et leur fait présenter les cornes (à boire) d'or.

ff *f* *C*

Odin boit et tend la corne à Frigga, après quoi les autres dieux boivent à leur tour dans la coupe de bienvenue.

p dolce *mf* *p* *mf*

SECONDO.

D Loke træder frem for at gribe Hornet, men Vidar henviser ham til Odin. Bittre Minder om hans

Svig rinde Aserne i Hu og han mødes overalt af foragttende Blikke. Loke minder Odin om

det Fostbroderskab, som de tidligere have tilsvoret hinanden, og skjönt med Uvillie rækker Hærfuder ham Haanden og byder ham at drikke.

E

Ægir fører Odin og Vidur til Borgen, og de øvrige Guder tage Sæde i dens Søjlegange, medens Loke, fnysende af Vrede og Hævn, holder Guldhornets Indhold ud i Sandet.

p *mf* *dim.* *p*

mf *p* *mf* *p* *Str.* *pp* *cresc.*

Loke s'avance pour prendre la corne, mais Vidar le renvoie à Odin.

mf *p* *mf* *p* *molto cresc.* *ff* *con Ped.*

Le souvenir amer de sa trahison se réveille chez les Ases, qui n'ont alors pour lui que des regards pleins de mépris.

Loke rappelle à Odin le ser-

ment de confrérie qu'ils se sont prêté autrefois. Quoique à contre-cœur, le père des armées lui tend alors la main et lui ordonne de boire.

ff *E*

ff *E*

Egir conduit Odin et Vidar à son palais,

les autres dieux prennent place dans le péristyle, tandis que Loke, hors de lui de colère et ne pensant qu'à la vengeance, verse dans le sable le contenu de la corne d'or.

ff *E*

SECONDO.

Nr. 21. Moderato assai.

Scene 4. Brage og Ydun træde frem.

Ægirs Døttre fløkkes om dem.

De vinke ad Freyr og Gerda.

The musical score is written for piano and harp. It consists of six systems of staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The score includes various musical notations such as dynamics (f, pp, p dolce, p), articulation (accents), and performance instructions (Andante, Harpe, Str.).

System 1: Features a piano introduction with a harp part. Dynamics include *f* (piano) and *pp* (pianissimo). The harp part is marked *Harpe.*

System 2: The tempo changes to *Andante.* The piano part begins with the lyrics "Freja fører Brudeparret til Dandsen." (Freja leads the wedding party to the dance). The harp part continues with "Hun velsigner deres Pagt." (She blesses their pact). Dynamics include *p dolce* (piano dolce).

System 3: The tempo returns to *Moderato assai.* The piano part continues with the lyrics "Dands af Freyr og Gerda." (Dance of Freyr and Gerda). Dynamics include *p* (piano).

System 4: The harp part is marked *Harpe*. Dynamics include *p* (piano).

System 5: The piano part continues with the lyrics "Led. segue" (Lead. segue). Dynamics include *p* (piano).

System 6: The piano part continues with the lyrics "pp" (pianissimo).

Nr. 21. Moderato assai.

PRIMO.

Scene IV. Brage et Ydun s'avancent.

Les filles d'Ægir les entourent.

Elles font signe

Str. *f* Harpe *p dolce* Cor.

The first system of the musical score for 'Nr. 21. Moderato assai.' It features a piano introduction with strings (Str.) playing a rhythmic pattern, a harp (Harpe) playing chords, and a cor (Cor.) playing a melodic line. The tempo is Moderato assai.

de la main à Freyr et Gerda.

Andante.

Freja conduit le couple à la danse.

p dolce Bl.

The second system of the musical score, marked Andante. It continues the piano introduction with a clarinet (Bl.) playing a melodic line. The tempo is Andante.

Elle bénit leur alliance.

Danse de Freyr et Gerda

Viol. *dolce*

The third system of the musical score, marked Andante. It features a violin (Viol.) playing a melodic line. The tempo is Andante.

Clar.

The fourth system of the musical score, marked Andante. It features a clarinet (Clar.) playing a melodic line. The tempo is Andante.

p

The fifth system of the musical score, marked Andante. It features a piano (p) playing a melodic line. The tempo is Andante.

pp

The sixth system of the musical score, marked Andante. It features a piano (pp) playing a melodic line. The tempo is Andante.

SECONDO.

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. A 'Ped.' (pedal) marking is present below the lower staff. A 'Str.' (string) marking with a 'p' (piano) dynamic is located at the end of the system.

Efter Dansen rækker Ydun Brudeparrets sine Æbler. Ægirs Døttre

Second system of the musical score. It continues the two-staff format. The upper staff has a treble clef and the lower staff has a bass clef, both in two sharps. Dynamics include 'fp' (fortissimo piano), 'pp' (pianissimo), 'ritard.' (ritardando), 'Ped.' (pedal), and 'f risoluto' (forte risoluto). The system ends with a double bar line.

indbyde Gerda til Dands.

Vivace.
Brage slaar Harpen.

Third system of the musical score. It features a 3/4 time signature. The upper staff is in treble clef and the lower staff is in bass clef, both in two sharps. The system includes 'Ped.' markings and a 'pp' (pianissimo) dynamic. There are three measures marked with a '1' below the lower staff, indicating a first ending. The system concludes with a double bar line.

Nr. 22. Tempo di Polacca.

Gerdas Dands.

Fourth system of the musical score, titled 'Nr. 22. Tempo di Polacca.' It is in 3/4 time. The upper staff is in treble clef and the lower staff is in bass clef, both in two sharps. The music is characterized by a steady eighth-note pattern in the right hand. Dynamics include 'p' (piano) and multiple 'Ped.' (pedal) markings. The system ends with a double bar line.

Viol.
p

Après la danse, Ydun tend ses pommes au couple. Les filles d'Ægir invitent Gerda à danser.

Bl. *fp* *ritard.* *f risoluto* Harpe *f* Viol. *p dolce*

Vivace

Brage joue de la harpe.

Harpe *f* *rit.* *pp* Ped.

Nr. 22. Tempo di Polacca.

Danse de Gerda.

Viol. *p* 2

SECONDO.

f *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

poco meno mosso *ff* *Ped.* * *Ped.* *

mf *ff* *mf* *Ped.* * *Ped.* *

fz *p* *p* *p* *Ped.* *

f *p* *p* *Ped.* *

Dansen. 10793 *Ped.* * *Ped.* *

PRIMO.

First system of musical notation for the PRIMO part. It begins with a piano introduction marked *f* (forte). The music is in 2/4 time and features a key signature of two sharps (F# and C#).

poco meno mosso

Second system of musical notation. The tempo is marked *poco meno mosso*. The piano introduction continues with dynamics *ff* (fortissimo) and *mf* (mezzo-forte). A dotted line indicates a continuation of the melody.

Third system of musical notation. The piano introduction continues with dynamics *ff*, *mf*, and *f p* (forte piano). A Violin (Viol.) part is indicated at the end of the system.

Fourth system of musical notation. The piano introduction continues with a key signature change to one sharp (F#). The music features a series of eighth-note patterns.

Fifth system of musical notation. It features a trill (*tr*) and a forte (*f*) dynamic. The music continues with eighth-note patterns.

Freyr prend part à la Danse.

Sixth system of musical notation. The piano introduction continues with a piano (*p*) dynamic. The music features a series of eighth-note patterns.

SECONDO.

Ped. *Ped. segue* *Dands af Ægirs Døttre.* *p dolce* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *pleggiero* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *p dolce* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *p dolce* *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

PRIMO.



Danse des filles d'Ægir.



SECONDO.

SECONDO.

p

f

Ped. * *Ped.* * *Ped.* *

f

Ped. * *Ped. segue*

meno mosso

f

mf *f* *Ped.* *

Ped. * *mf* *Ped.* *cresc. Ped.* *

ff *Ped.* * *Ped.* * *Ped.* *



First system of musical notation. The right hand features a triplet of eighth notes followed by eighth and sixteenth notes. The left hand has a piano (*p*) dynamic marking. The system concludes with a forte (*f*) dynamic marking.



Second system of musical notation. The right hand contains a forte (*f*) dynamic marking. The system concludes with a forte (*f*) dynamic marking.



Third system of musical notation. The tempo marking *meno mosso* is present above the right hand. The system concludes with a forte (*f*) dynamic marking.



Fourth system of musical notation. The right hand has a mezzo-forte (*mf*) dynamic marking. The left hand has a fortissimo (*ff*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking.



Fifth system of musical notation. The right hand includes fingerings 1 4 and 2 1. The left hand has a mezzo-forte (*mf*) dynamic marking. The system concludes with a *cresc.* (crescendo) marking.



Sixth system of musical notation. The right hand has a fortissimo (*ff*) dynamic marking. The system concludes with a fortissimo (*ff*) dynamic marking.

Allegretto non troppo.

Gerda fører Sigyn frem og Alle bede hende om at dandse.

L'istesso tempo.

Sigyns Dands.

Str.
p

1 p rit.

p

p

A

p

mf

Ægirs Døttre slutte sig til Dandsen.

p

Allegretto non troppo.

Gerda présente Sigyn, et tous la prient de danser.

L'istesso tempo.

Danse de Sigyn. Fl.

1 *p* *rit.* 1 *p* *grazioso*

A *mf* *p*

mf *p*

Les filles d'Ægir prennent part à la danse.

1 *p*

Più moto.

B

dolce
cresc.
p
cresc.
f
Led. *

Tempo di Polacca.

*Ægirs Dóttre vinke ad Brudeparret,**som slutter sig til Dandsen.*

f
mf
fp
Led. *

B *dolce* *Più moto.* *cresc.* *p*

Tempo di Polacca.

Les filles d'Oé gir font signe de la main au couple,

qui prend part à la danse.

SECONDO.

This image displays a page of musical notation, likely for a piano. The score is organized into several systems, each consisting of two staves (treble and bass clef). The music is written in a key signature of two sharps (F# and C#). The notation is dense, featuring many chords, some of which are marked with 'Ped.' (pedal) and asterisks (*). Dynamic markings include *sp* (sforzando), *ff* (fortissimo), *fz* (forzando), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a double bar line and a key signature change to one sharp (F#). The page number 'Ped. 10793' is visible at the bottom center.

This musical score is for the PRIMO part of a piece, page 99. It consists of six systems of music, each with a piano (p) staff and a violin (v) staff. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, dynamics (ff, mf, f, ff), and ornaments (8). The piano part features complex rhythmic patterns and chords, while the violin part includes melodic lines with ornaments and slurs. The score is written in a standard musical notation style with a clear layout and a professional appearance.

Nr. 23. FINALE.

SECONDO.

Tempo di Valse.

Han kalder de 5 Søstre frem og

Løke fremstiller sig, for at deltage i Festen.
indbyder dem til en Dands.
Dands af de 5 Søstre.

Nr. 23. FINALE.

PRIMO.

101

Tempo di Valse.

Loke se présente pour prendre part à la fête.

Il appelle les 5 soeurs et les in-

The first system of musical notation for the piano accompaniment, consisting of a grand staff with two staves. The music is in 3/4 time and B-flat major. It begins with a forte (f) dynamic, followed by a piano (p) dynamic. The melody is characterized by eighth and sixteenth notes, with some triplets. The bass line provides a steady accompaniment with eighth notes.

vite à danser.

The second system of musical notation for the piano accompaniment. The melody continues with a lively, dancing character, featuring many eighth and sixteenth notes. The dynamics remain piano (p). The bass line continues with a steady accompaniment.

Danse des 5 soeurs.

The third system of musical notation for the piano accompaniment. The melody continues with a lively, dancing character, featuring many eighth and sixteenth notes. The dynamics remain piano (p). The bass line continues with a steady accompaniment.

The fourth system of musical notation for the piano accompaniment. The melody continues with a lively, dancing character, featuring many eighth and sixteenth notes. The dynamics remain piano (p). The bass line continues with a steady accompaniment.

The fifth system of musical notation for the piano accompaniment. The melody continues with a lively, dancing character, featuring many eighth and sixteenth notes. The dynamics remain piano (p). The bass line continues with a steady accompaniment.

The sixth system of musical notation for the piano accompaniment. The melody continues with a lively, dancing character, featuring many eighth and sixteenth notes. The dynamics remain piano (p). The bass line continues with a steady accompaniment.

SECONDO.

First system of musical notation for 'SECONDO.' It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte), *fz* (forzando), and *p* (piano). There are also markings for *Led.* (Lied) and asterisks indicating specific measures.

Più mosso.

Loke rækker hver af Søstrene et Bæger, fyldt med den Drik, som Sigyn
 har medbragt fra Volas Hule.

Second system of musical notation for 'SECONDO.' It consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *f* (forte), *fp* (forzando piano), and *mf* (mezzo-forte). There are also markings for *Led.* (Lied) and asterisks indicating specific measures. The text 'Ægirs Døttre lokkes' is written above the final measures of the system.

**Più mosso.**

Loke donne à chacune des sœurs un verre plein de la boisson qu'a apportée Sigyn de la grotte de Vola.



Les filles d'Ægir sont

De drikke af Bægrene.

10793

attirées du côté de Loke et des sœurs.

Elles boivent dans les coupes.

SECONDO.

First system of piano accompaniment. The music is in 2/4 time, starting with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. A dynamic marking of *p* (piano) is present at the beginning.

Second system of piano accompaniment. The right hand continues the melodic development. A dynamic marking of *f* (forte) appears. The system concludes with a *cresc.* (crescendo) marking and a *Ped.* (pedal) instruction.

Third system of piano accompaniment. It begins with a *Ped.* (pedal) instruction. The dynamics alternate between *mf* (mezzo-forte) and *f* (forte). The system ends with another *Ped.* instruction.

Fourth system of piano accompaniment. The right hand features a more active melodic line. The system concludes with a *p* (piano) dynamic marking and a key signature change to two sharps (D major).

Tempo di Galoppo.

Bacchantisk Dands.

Fifth system of piano accompaniment, marked *Tempo di Galoppo.* The music is in 2/4 time with a key signature of two sharps (D major). It features prominent triplet figures in the right hand. The system begins with a *p* (piano) dynamic marking and includes *Ped.* (pedal) instructions.

Sixth system of piano accompaniment. It continues the triplet-based melody. The system includes a *Ped. segue* instruction and ends with a *p* (piano) dynamic marking.

First system of musical notation, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

La boisson enivrante

Second system of musical notation, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

rend la danse de plus en plus folle.

Third system of musical notation, featuring a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.

Fourth system of musical notation, featuring a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking.

Tempo di Galoppo.

Danse bachique.

Fifth system of musical notation, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Sixth system of musical notation, featuring a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

10793

First system of musical notation for Primo. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various intervals and rests. The lower staff is in bass clef with a key signature of two sharps. It contains a bass line with chords and single notes. A dynamic marking of *f* (forte) is placed above the first measure of the lower staff.

Second system of musical notation for Primo. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings include *f* (forte) at the beginning, *fz* (forzando) in the middle, and *mf* (mezzo-forte) towards the end.

Third system of musical notation for Primo. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings include *fz* (forzando) and *mf* (mezzo-forte) alternating throughout the system.

Fourth system of musical notation for Primo. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings include *fz* (forzando) and *f* (forte) alternating throughout the system.

Fifth system of musical notation for Primo. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff.

Les danseuses se montrent à la fin tellement folles dans

Sixth system of musical notation for Primo. The system consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed above the first measure of the lower staff. The system ends with a triplet of eighth notes in the upper staff.

SECONDO.

der tiltrækker sig Alles Opmærksomhed og vækker Forargelse hos Freja.

First system of musical notation, piano (p) and forte (f) dynamics, repeat signs, and a 'Led.' (Lead) instruction.

Tempo di Valse moderato.

Freja stander den kaade Leg, yttre Afsky for denne Dands og befaler Loke at op-

Second system of musical notation, piano (p) and forte (f) dynamics, repeat signs, and a 'Led.' (Lead) instruction.

Vivo.

Loke opfordrer til Fortsættelse af Dand-

höre dermed.

Third system of musical notation, piano (p) and forte (f) dynamics, repeat signs, and a 'Led.' (Lead) instruction.

Ternerne omfavne bedende Freja, men hun stander dem for-tørnet.

sen.

Fourth system of musical notation, piano (p) and forte (f) dynamics, repeat signs, and a 'Led.' (Lead) instruction.

leurs gestes et leurs allures, qu'elles attirent l'attention générale, ce qui choque Freja.

Tempo di Valse moderato.

Freja arrête ce jeu folâtre et ordonne à Loke de le faire cesser.

Vivo.

Loke excite à la continuation de la danse.

Les suivantes embrassent Freja, suppliantes, mais elle les arrête courroucée.

Poco più moderato.

SECONDO.

Hun bebrejder Loke hans Frækhed og truer ham med Gudernes Vrede.

Vivo.

Loke byder Gudinden selv

rfz *mf* *fp* *p*

Led. *Led.*

at smage den tryllende Drik.

Più moderato.

Freja griber Bægeret, kaster det for hans Fødder og skjuler sit Aa- Guderne rejse sig forbittede og stige syn, medens Loke lister sig hen og afklipper en Lok af hendes blonde Haar.

rfz *mf* *rfz* *mf* *cresc.*

Led. *Led.* *Led.* *Led.* *Led.*

Più lento.

Odin viser Loke bort fra Festen, men møder kun hans kaantlige Smil.

f *ff*

Led. *Led.* *Led.* *Led.* *Led.* *Led.*

Allegro vivo.

Thor griber rasende Vidars Spyd og vil gjennebore ham, Freja søger forgjæves at holde ham tilbage,

men Loke synker i Jorden og forvandles til

fp *cresc.* *ff*

Led. *Led.* *Led.* *Led.* *Led. segue* *Led.*

10793

Poco più moderato.

Elle reproche à Loke son impudence et le menace de la colère des dieux.

Vivo.

Loke invite Freja à goûter elle-même au

First system of musical notation. The upper staff contains a melody with various dynamics: *rfz*, *mf*, *fp*, and *p*. The lower staff provides harmonic support with chords and single notes.

breuvage magique.

Più moderato.

Freja saisit la coupe, la jette à

Second system of musical notation. The upper staff continues the melody with dynamics *p* and *mf*. The lower staff remains mostly silent, with occasional notes.

ses pieds et se couvre le visage, tandis que Loke lui coupe à l'improviste une mèche de ses cheveux blonds.

Les dieux se lèvent irrités et descendent du château.

Più lento.

Odin renvoie Loke de la fête; celui-

Third system of musical notation. The upper staff features a slower tempo with dynamics *rfz*, *mf*, *cresc.*, and *f*. The lower staff has more active accompaniment.

ci le paie d'un sourire ironique.

Allegro vivo.

Thor saisit, furieux, la lance de Vidar et veut l'en

Fourth system of musical notation. The upper staff is marked *ff* (fortissimo) and then *fp* (piano-forte). The lower staff has a more complex accompaniment.

percer. Freja essaye en vain de le retenir, mais Loke disparaît sous la terre, et se change en un serpent, qui rampe vers la plage.

Fifth system of musical notation. The upper staff features a *cresc.* (crescendo) leading to *ff* (fortissimo). The lower staff has a simple accompaniment.

SECONDO.

en Slange, der snoer sig hen imod Strandbredden.

Almindelig Forførdelse og Harme.

en Slange, der snør sig hen imod Strandbredden. Almindelig Forfærdelse og Harm

f *mf* *cresc. assai*

De 5 Söstre og Sigyn knæle bönfaldende for den opbragte Freja. Ægir truer fortörnet ad si-

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth and sixteenth notes, followed by a measure with a sharp sign and a cluster of notes. The lower staff is in bass clef with the same key signature. It starts with a quarter note, followed by eighth and sixteenth notes. Dynamics include *fz* (forzando) and *ffz* (fortissimoforzando). The system concludes with a double bar line and a fermata over the final note.

Fed.

ne Døttre, og de høje Guder love ham Oprejsning for den Forsmædelse, der har forstyrret hans Glædesfest.

ff

Ped. *

Ped. *

Ped. *

Ped. segue

Musical score for "Lied" by Franz Schubert, Op. 108, No. 1. The score is in 3/4 time, key of D-flat major (three flats), and consists of 12 measures. It features a piano accompaniment with a treble and bass staff. The melody is in the right hand, starting with a half note D4, followed by a quarter note E4, and then a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece ends with a double bar line and a "Ped." (pedal) marking.

Tæppet falder.

Tæppet falder.

Score for two voices (Soprano and Bass) and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'And.' (Andante). The score consists of 12 measures. The piano part features a prominent bass line with a forte (*fz*) dynamic in the first measure. The vocal parts enter in the second measure. The title 'Tæppet falder.' is written above the piano part in the second measure.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in 2/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The key signature has two flats (B-flat and E-flat). The score includes a 'Ped.' (pedal) marking at the beginning and end of the piano introduction. The vocal part is written in a single staff with a treble clef and a key signature of two flats. The lyrics are written below the vocal staff. The score is numbered 10793.

Terreur et colère générales.

f *mf* *cresc. assai*

Les 5 sœurs et Sigyn s'agenouillent, suppliantes, devant Freja. Ægir, furieux, menace ses filles, et les dieux lui promettent vengeance de

f *f* *mf* *mf*

l'outrage qui a troublé sa fête.

f *f* *mf* *mf*

f *f* *mf* *mf*

La toile tombe.

f *f* *mf* *mf*

f *f* *mf* *mf*

SECONDINO.

Nr. 24. INDLEDNING.
Moderato.

III die AKT.

Str. *p* *dim.* *p* *con Led.* *Fl.* *Clar.* *Celli.* *Tæppet gaar op.*

Nr. 25. Poco più Allegretto.

Scene 1. Frejas hellige Lund; tilvenstre hendes
Alter, til højre Blomsterbuske og Bede; I Bag-
grunden hujne sig Skovbakker.

Sigyn, i Frejas Tjeneste, rejser sig ve-
modig og vander Blomsterne.

Hun sætter Vandkanden og hensyner i vemodige Tan-

f *p* *dolce* *mp* *p* *Str.* *Fl.* *Clar.* *Celli.*

ker over Den, som hun, trods alle hans Fejl, ikke kan udrydde af sit Hjerte.

Hun gyser ved Tanken om Lokes Rænker,

Cor. *p* *mp* *p* *Str.* *men foraar dog ikke at glemme ham.*

Nr. 24. INDLEDNING.

Moderato.

ACTE III^{eme}

Str. *p* *dim.* *p* Fl. *p*

p *dim.*

smorz. *p* *sost.* *mf* *p* *rit.* *pp*

La toile se lève.

Nr. 25. Poco più Allegretto.

Scene I. Bois sacré de Freja; à gauche, son autel, à droite: parterre, arbustes en fleur; au fond s'élèvent des collines boisées.

Sigyn, au service de Freja, se lève tristement et arrose les fleurs.

Elle pose l'arrosoir de côté, et s'abandonne à

f *p* *dolce* Bl. *mp* *p* *f* *p*

de tristes pensées songeant à celui qu'elle ne peut, malgré tous ses défauts, arracher de son cœur.

Elle frémit à l'idée de l'astuce de Loke,

mais ne peut l'oublier.

Bl. *p* *p* *f* *p* Str.

SECONDINO.

Più Allegro.

Løke, der uset har været Vidne til

p rit. *sp*

Led.

hendes Kamp, træder pludselig frem fra en Busk.

Sigyn farer tilbage, forfærdet ved Synet af ham paa dette hellige Sted.

Hun afviser Løke, der vil nærme sig med paataget Udtryk af

Anger.

Løke griber hendes Haand, hun standser tvivlraadig.

Andantino.

Han trygler om hendes

dim. *pp*

Led. *Led.* *Led.*

Tilgivelse og gjør Mine til sønderknust at ville forlade hende.

poco acceler. e

Led. *Led.* *Led.* *Segue*

Formildet kalder hun ham tilbage.

Paa Løkes Bøn —

a tempo

cresc. *dim. e riten.* *con Led.*

PRIMO.

Più Allegro.

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Loke, témoin invisible de son

combat, sort tout à coup d'un buisson.

p rit.

Bl.

Sigyn recule effrayée à sa vue en ces lieux sacrés.

Str.

p

Elle repousse Loke, qui veut s'approcher d'elle, feignant le repentir.

dim.

Loke lui saisit la main, elle s'arrête indécise.

Andantino.

Il implore son pardon, et fait mine de vouloir la quitter

p

désespéré.

Radoucie, elle le rappelle.

p acceler. e cresc.

Sur la prière de Loke,—

dim. e riten.

a tempo

SECONDO.

lover hun at udvirke Tilgivelse for ham hos Freja.

Sigyn, som bedaares af hans forstille Auger,

p *poco riten.* *p* *Ped.* *

Nr. 26. Allegro agitato, grazioso.

Scene 2. Alferne nærme sig.

synker i hans Arme.

dim. *smorz.* *pp* *mf* *p* *Ped.* *Ped.* *Ped.* *Ped.* *

Sigyn skjuler Loke bag en Busk og stiller sig selv foran.

mf *p*

En Alf kommer dandsende ind.

A *p leggiero*

Alfen opdager med Glæde Sigyn og opfordre hende, men forgjæves, til at danse med sig.

p *p*

elle promet d'obtenir pour lui le pardon de Freja.

Sigyn, touchée de son feint repentir,

lui

Viol.

poco riten.

dim.

Nr. 26. Allegro agitato, grazioso.

tombe dans ses bras.

Scene II. Les alfes s'approchent.

Sigyn cache Loke derrière

smorz.

Viol. *mf*

Harpe *p*

Fl. *mf*

un buisson, et se place elle-même devant.

p

Viol.

Fl. *p dolce*

Un alfe entre en dansant

Viol.

L'alfa découvre

p

avec plaisir Sigyn, et engage celle-ci à danser avec lui.

p

SECONDO.

En anden Alf kommer ligeledes dandsende og søger at opmuntre Sigyn.

B

dim.

Led.

Celli

dim.

Led.

De løbe

pp

Led.

begge op mod Baggrunden og tilkalde de andre Alfer.

De komme og alle samle sig i dandsende Kreds om Sigyn.

C

smorz.

p leggiero

Led.

Led.

Led.

Un autre alfe entre de même en dansant et cherche aussi à faire danser Sigyn.

B

Bl. *dim.* Str. *mf* *dim.*

Ils courent tous deux vers le fond et appellent les autres alfes.

Ceux-ci entrent et forment

C

Fl. *p* Viol. *smorz.*

en dansant un cercle autour de Sigyn.

p dolce

Fl.

trm

SECONDO.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a piano (*p*) dynamic and a *dim.* (diminuendo) marking. A *Ped.* (pedal) instruction with a flower symbol is placed below the bass staff.

Più lento.

*Frejas Præstinder nærme sig og
stille sig omkring Altaret.*

Paa deres Bud ile Alferne ud, for at

Second system of the musical score, marked **Più lento.** It continues the grand staff notation. Dynamics include *pp* (pianissimo) and *p* (piano). A *Str. p* (string piano) marking is present. A *2* indicates a second ending. *Ped.* instructions with flower symbols are placed below the bass staff.

L'istesso tempo.

Frejr og Gerda træde frem.

Præstinderne byde dem Vel -

Third system of the musical score, marked **L'istesso tempo.** It continues the grand staff notation. Dynamics include *p* (piano) and *Str. p* (string piano). The tempo remains the same as the previous section.

kommen og modtage det Offer, som de nedlægge paa Gudins Altar.

Fourth system of the musical score, continuing the grand staff notation. A *mf* (mezzo-forte) dynamic is indicated. The tempo remains the same.

De knæle foran Altaret.

Præstinderne velsigne dem.

Fifth system of the musical score, continuing the grand staff notation. Dynamics include *pp* (pianissimo) and *p* (piano). A *con Ped.* (con pedal) instruction is placed below the bass staff.

Viol.

p *dim*

Più lento.
Les prêtresses de Freja s'approchent et se placent autour de l'autel.

Fl.

pp *mp*

Cor.

mp

Sur leur ordre, les alfes sortent en courant chercher les nouveaux mariés.

Str.

p *mp*

Cor.

p *mp*

Ob.

mp

L'istesso tempo
Freyr et Gerda s'avancent.

Fl.

p dolce

Viol.

p dolce

haitent la bienvenue, et reçoivent l'offrande, qu'ils posent sur l'autel de la déesse.

Fl.

mf

Viol.

mf

Ils s'agenouillent devant l'autel.

Les prêtresses leur donnent la bénédiction.

Fl.

pp *p*

Viol.

pp *p*

SECONDO.

De rejse sig og sværge hinanden evig Troskab.

First system of the musical score. It features a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat). The music is marked with a *cresc.* (crescendo) and a *f* (forte) dynamic. The right staff has a *f* dynamic marking. The left staff has a *cresc.* marking. The music consists of chords and moving lines in both hands.

Freja kommer tilsyne i Baggrunden. Alferne ile hende imøde.

Second system of the musical score. It features a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat). The music is marked with a *p* (piano) dynamic and a *dim.* (diminuendo) marking. The right staff has a *p* dynamic marking and a *Harpe* (harp) marking. The left staff has a *p* dynamic marking. The music consists of chords and moving lines in both hands.

Hun modtager Freyr og Gerda's Hyldest.

Third system of the musical score. It features a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat). The music is marked with a *p* (piano) dynamic and a *dim.* (diminuendo) marking. The right staff has a *p* dynamic marking. The left staff has a *p* dynamic marking. The music consists of chords and moving lines in both hands.

Allegro agitato, grazioso.*Freja befaler Præstinderne at borttage Offeret.*

Fourth system of the musical score. It features a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat). The music is marked with a *mf* (mezzo-forte) dynamic and a *mf* (mezzo-forte) marking. The right staff has a *mf* dynamic marking. The left staff has a *mf* dynamic marking. The music consists of chords and moving lines in both hands.

*Freja bestiger Atteret med de Nygifte.**Alferne flokke sig atter til Dands.*

Fifth system of the musical score. It features a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat). The music is marked with a *mf* (mezzo-forte) dynamic and a *p* (piano) marking. The right staff has a *mf* dynamic marking. The left staff has a *mf* dynamic marking. The music consists of chords and moving lines in both hands.

Sixth system of the musical score. It features a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The key signature has one flat (B-flat). The music is marked with a *p* (piano) dynamic and a *leggiero* marking. The right staff has a *p* dynamic marking. The left staff has a *p* dynamic marking. The music consists of chords and moving lines in both hands.

Ils se lèvent et se jurent une fidélité éternelle.

Freja se montre

First system of music. The piano part (left) has dynamics *cresc*, *f*, *p*, and *dim.*. The oboe part (right) is marked *Ob. p*. The key signature is B-flat major (two flats).

dans le fond.

Les alfes courent au. Elle reçoit les hommages de Freyr et Gerda.
devant d'elle.

Second system of music. The violin part (left) has triplets and is marked *Viol.*. The piano part (right) has triplets. The key signature is B-flat major.

Allegro agitato, grazioso.

Freja ordonne aux prêtresses d'enlever l'offrande.

Third system of music. The violin part (left) is marked *Viol. mf*. The clarinet part (right) is marked *Clar.*. The key signature changes to D major (two sharps).

Freja monte à l'autel avec les nouveaux mariés.

Les alfes s'attroupent de

Fourth system of music. The clarinet part (left) is marked *Clar.*. The flute part (right) is marked *Fl.*. Dynamics *mf* and *p* are indicated. The key signature is D major.

nouveau pour la danse.

Fifth system of music. The violin part (left) is marked *Viol.*. The piano part (right) is marked *p dolce*. The key signature is D major.

Sixth system of music. The violin part (left) and piano part (right) continue the dance music. The key signature is D major.

SECONDO.

Alferne omringe Freja og de

Nygiste i Grupper.

Alferne ile nd.

Nr. 27. Allegro assai.

Sigyn benytter dette Øjeblik til at kaste sig for Frejas Fødder, for at bede om Tilgivelse for Loke.

Freja udspørger hende om Aarsagen til hendes Uro,

og rejser hende just op, da Skirner, mørk og alvorlig, træder frem.

Fl. *trm*

Viol. *trm*

Les alfes entourent par groupes Freja et les nouveaux mariés. Les alfes sortent

p *fp* *fp* *pp*

en courant.

Nr.27. Allegro assai.

Sigyn profite du moment pour se jeter aux pieds de Freja et la

ff

prier de pardonner à Loke.

Freja lui demande la raison de

Vel.

son inquiétude

et la relève au moment ou Skirner s'avance, sombre et sérieux.

p *Cor.* *Vel.* *f* *p*

Poco Andante.

SECONDO

Scene 3. Han nærmer sig Freja med nedslagne Blikke.

Freja spørger ham om Udfaldet af hans

First system of musical notation for the piano accompaniment. It consists of two staves. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff has a piano (*p*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#).

Sendelse.

Freyr udforsker ham om Hammeren og Gerda om sin Ring,

Skirners mørke Taushed vars.

Second system of musical notation. It consists of two staves. The first staff begins with a forte (*f*) dynamic. The second staff has a forte (*f*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#). There are repeat signs and a 'Led.' (Lead) instruction in the second staff.

ler ilde.

Allegro assai.

Ængstelig Taushed.

Han forebringer Thryms Budskab og rækker Freja

Third system of musical notation. It consists of two staves. The first staff begins with a crescendo (*cresc.*) dynamic. The second staff has a forte (*f*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#). There are repeat signs and a 'Led.' (Lead) instruction in the second staff.

den gyldne Armring som Festensgave fra hendes Frier.

Fourth system of musical notation. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#). There are repeat signs and a 'Led.' (Lead) instruction in the second staff.

Fifth system of musical notation. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#). There are repeat signs and a 'Led.' (Lead) instruction in the second staff.

Più moto

Freja bortkaster forferdet og harmfuld Ringen og skjuler sit Ansigt i Hænderne.

Sixth system of musical notation. It consists of two staves. The first staff begins with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The music is in 3/4 time and features a key signature of one sharp (F#). There are repeat signs and a 'Led.' (Lead) instruction in the second staff.

Poco Andante.

PRIMO.

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Scene III. Skirner s'approche de Freja les yeux baissés.

Freja lui demande quelle est l'issue de sa mission.

Freja l'interroge concernant le marteau et Gerda concernant son anneau.

Le morne silence de Skirner ne présage rien de bon.

Allegro assai.

Skirner débite le message de Thrym et tend à Freja le bracelet d'or que lui envoie son prétendant.

Silence inquietant.

Più moto.

Freja, indignée, jette avec colère le bracelet et se cache la figure avec les mains.

SECOND O.

Hun bebrejder heftigt Skirner, at han har vovet at bringe hende et saa ydmygende Tilbud, Alle søge forgjæves at berolige hende; hun stö-

der dem fra sig, sønderriver sit Stjerneslør og bortkaster sit kostelige Brystsmykke.

Hun segner afmægtig om ved Alterets Fod.

molto riten. -

Almindelig Sorg og Deltagelse.

Scene 4. Thor har grebet Loke

og fører ham til Gudindens Alter, forat han der kan udsone sin Brøde. Sigyn kaster sig imellem dem.

Freyr og Skirner viser Thor den fortvivlede Freja, der rejser sig, understøttet af Gerda.

Skirner meddeler Thor de haarde Vilkaar for Hammerens Tilbagegivelse.

Elle reproche vivement à Skirner d'avoir osé lui porter des offres si humiliantes; tous essayent en vain de la calmer; elle les repousse, déchire

stacc.

son voile étoilé et jette loin d'elle la précieuse parure de sa poitrine.

Elle tombe évanouie

f p f

au pied de l'autel.

Tristesse et sympathie générales.

Scene IV. Thor a saisi Loke et le conduit à l'autel de la déesse pour

molto riten. *p* *ff*

qu'il yexpie son crime.

Sigyn se jette entre eux.

Freyr et Skirner montrent à Thor la malheureuse Freja, qui se relève désespérée, soutenue par Gerda.

f *f* *f* *f* *sp* *A* Skirner communique

à Thor les dures conditions pour la restitution du marteau.

mf

SECONDO.

Loke og Sigyn anraabe Freja om Tilgivelse, Thor henfalder i mørk Grublen. Loke lover Forbedring.

The first system of music is written for piano. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords and moving lines. The lower staff also begins with a piano (*p*) dynamic and contains a more active melodic line. The system concludes with a forte (*fp*) dynamic marking.

Gerda og Freyr gaa i Forbøn for Loke.

Freja tilgiver ham.

The second system of music continues the composition. It features a piano (*p*) dynamic throughout. The upper staff has a melodic line with some grace notes, while the lower staff provides harmonic support with chords and moving bass lines.

B *Loke kysser hendes Haand, aftørre sine Taarer, omfavner Sigyn og gjenvinder sin Lystighed.*

The third system of music is marked with a mezzo-forte (*mf*) dynamic. It includes a forte (*f*) section followed by a piano (*p*) section and ends with a forte-piano (*fp*) section. The upper staff shows a melodic line with some trills, and the lower staff has a more rhythmic accompaniment.

Han lover at hjælpe dem alle, udpønser en List og spør-

The fourth system of music features a forte (*f*) dynamic followed by a piano (*p*) section. It concludes with a fermata over a chord. The upper staff has a melodic line with some trills, and the lower staff has a more rhythmic accompaniment.

ger Thor om han vil følge med ham.

The fifth system of music includes a mezzo-forte (*mf*) section, a piano (*p*) section, and ends with a forte marcato (*f marc.*) section. The upper staff has a melodic line with some trills, and the lower staff has a more rhythmic accompaniment.

Loke et Sigyn implorent le pardon de Freja.

Thor s'abandonne à de
sombres méditations.

Loke promet de se corriger.

The first system of the musical score consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of eighth and sixteenth notes. The lower staff also starts with a piano (*p*) dynamic and contains a more complex melodic line with many beamed sixteenth notes. The system concludes with a fortissimo (*fp*) dynamic marking.

Gerda et Freyr intercèdent pour Loke.

Freja pardonne à celui-ci.

The second system continues the musical narrative. It features a piano (*p*) dynamic in the upper staff, which has a more active melodic line with many beamed sixteenth notes. The lower staff has a more rhythmic accompaniment. The system ends with a fortissimo (*fp*) dynamic marking.

B

Loke lui baise la main, essuie ses larmes, embrasse Sigyn et recouvre sa gaieté.

The third system, marked with a 'B' section, shows a change in mood. The upper staff begins with a piano (*p*) dynamic and includes a trill. The lower staff starts with a mezzo-forte (*mf*) dynamic. The system progresses through various dynamics, including fortissimo (*f*) and piano (*p*), and concludes with a fortissimo (*fp*) dynamic.

Il promet de les aider tous, médite une ruse, et de -

The fourth system continues with a fortissimo (*f*) dynamic in the upper staff, which has a more active melodic line. The lower staff has a more rhythmic accompaniment. The system concludes with a piano (*p*) dynamic marking.

mande à Thor, s'il veut le suivre.

The fifth system shows a return to a more active melodic line in the upper staff, starting with a mezzo-forte (*mf*) dynamic. The lower staff has a more rhythmic accompaniment. The system concludes with a fortissimo marcato (*f marc.*) dynamic marking.

Thor viser hans Forslag tilbage med Foragt.

Løke opsamler Frejas Smykker, hendes Slør og Thryms brede Armring, og foreslæer,

at Thor, iført Gudinde's Klædebon, skal drage til Jothunheim og selv indfri det dyrebare Pant.

Thor afslår at følge hans Raad, men Løke lover Skirner og Freyr, at han nok skal overvinde Thors Modstand.

Piu moto.

Efter at Løke endnu engang forgjæves har opfordret Thor,

drager han, idet han leende betragter den herskende Nedslagenhed, med en hemmelighedsfuld Mine Sigyn med sig ind i Bøgelunden.

Thor repousse avec mépris sa proposition

Musical score for the first system, featuring piano accompaniment. The music is in G major (one sharp) and 2/4 time. It consists of two staves. The right staff has a melody with eighth and sixteenth notes, while the left staff provides harmonic support with chords and single notes. Dynamics include *fz* (forzando).

Loke ramasse la parure de Freja, son voile et le large bracelet de Thrym, et propose que Thor,

Musical score for the second system. The key signature changes to A major (two sharps). The right staff features a rapid, continuous sixteenth-note melody. The left staff has chords and single notes. Dynamics include *fz* and *p* (piano).

revêtu des habits de la déesse, se rend à Jothunheim et y rachète lui-même le gage précieux.

Thor refuse de suivre

Più moto.

Musical score for the third system. The right staff has a melody with eighth notes. The left staff has chords and single notes. Dynamics include *mf* (mezzo-forte), *p* (piano), *cresc. assai* (crescendo assai), and *f* (forte).

son conseil, mais Loke promet à Skirner et Freyr de venir à bout de la résistance de Thor.

Musical score for the fourth system. The right staff has a melody with eighth notes. The left staff has chords and single notes. Dynamics include *fz*.

Après avoir encore une fois vainement exhorté Thor, Loke regarde en

Musical score for the fifth system. The right staff has a melody with eighth notes. The left staff has chords and single notes. Dynamics include *fz*.

riant l'abattement général, et emmène d'un air mystérieux Sigyn avec lui dans le bocage.

Musical score for the sixth system. The right staff has a melody with eighth notes. The left staff has chords and single notes. Dynamics include *fz*.

Nr. 28. Poco Andante.

SECONDO.

*Thors Tanker dvæle ved den tabte Hammer.**Gerda kalder Alferne hid. De bringe Blomster, hvor-*

Str. *f* *p* *dim.* *p* *Led.* *

med de smukke Frejas Hoved og Klæder.

p *con Led.* *

Freyr og Skirnir henlede Thors Opmærksomhed paa Frejas Skjønhed,

p *f* *p* *Led.* *

*Thor smiler et Øjeblik,**men henfalder snart igjen i sit Tungsind.*

mf p fp f p *Led.* *

Allegro energico.

Scene 5. Krigerske Toner nærm sig med stigende Kraft.

p *cresc.* *mf* *cresc.* *Led.* *

Heimdall kommer tilsyne i Baggrunden, blæsende paa sit Gjallerhorn.

cresc. *con Led.* *

Nr.28. Poco Andante.

PRIMO.

139

Thor pense au marteau qu'il a perdu.

First system of the musical score. The right hand (treble clef) plays a melody with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, 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F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361,

SECOND0.

Valkyrien Rotha følger ham og hidkalder 6 andre Valkyrier og 6 Einherjer.

The first system of the musical score consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It begins with a forte (*fz*) dynamic and a *cresc.* (crescendo) marking. The lower staff is also in bass clef with the same key signature, featuring a continuous eighth-note accompaniment. The system concludes with a final forte (*fz*) dynamic.

Poco più moderato, energico.

Rotha svinger sit Spyd

The second system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The system begins with a *Ped.* (pedal) marking and a forte (*f*) dynamic. The music features a mix of chords and moving lines in both staves.

og peger med det mod Himlen til Tegn paa at Odin kalder alle til Kamp.

Valhals Kjemper kaldes til Strid mod Sur-

The third system of the musical score consists of two staves in the same key signature. The upper staff is in bass clef, and the lower staff is in bass clef. The system begins with a fortissimo (*ff*) dynamic. The music is characterized by dense chordal textures and rhythmic patterns.

turs Magt.

The fourth system of the musical score consists of two staves in the same key signature. The upper staff is in bass clef, and the lower staff is in bass clef. The system begins with a mezzo-forte (*mf*) dynamic. It features triplet markings (indicated by a '3' over the notes) and a forte (*f*) dynamic towards the end of the system.

La valkyrie Rotha le suit et appelle six autres valkyries et six einhéries (fils d'Odin, guerriers du Valhalla.)

First system of musical notation. The piano part (left) features a series of chords and single notes, with dynamics *fz* and *cresc.* The grand staff (right) features a series of chords and single notes, with dynamics *fz* and *ff*.

Poco più moderato, energico.

Rotha agite son javelot

et montre le ciel, pour désigner qu' Odin appelle

Second system of musical notation. The piano part (left) features a series of chords and single notes, with dynamics *fz* and *f*. The grand staff (right) features a series of chords and single notes, with dynamics *f* and *ff*.

au combat.

Les héros du Valhalla sont appeles à combattre la puissance

Third system of musical notation. The piano part (left) features a series of chords and single notes, with dynamics *fz* and *f*. The grand staff (right) features a series of chords and single notes, with dynamics *f* and *ff*.

de Surtur (mauvais génie)

Fourth system of musical notation. The piano part (left) features a series of chords and single notes, with dynamics *mf* and *f*. The grand staff (right) features a series of chords and single notes, with dynamics *f* and *ff*.

Fifth system of musical notation. The piano part (left) features a series of chords and single notes, with dynamics *mf* and *f*. The grand staff (right) features a series of chords and single notes, with dynamics *f* and *ff*.

SECONDO.

Gerda klynger sig vægstelig til Freyr, der søger at berolige hende.

p dolce
con Ped.

Rotha adskiller de Elkende.

p

Gerda iler i Frejas Arme.

p
con Ped.

Alle svinge deres Vaaben, slaa paa Skjoldene og idet de stille sig hen foran Thor, opfordre de ham til at

f

væbne sig.

Thor, berøvet sin Mjöltnir, føler sig

Bl. p

raabenlös og afmægtig.

Alle forundres over hans Vankelmod.

mf *f* *mf* *mf* *dim*

Gerda, anxieuse, se serre contre Freyr, qui tâche de la tranquilliser.

Rotha sépare les amoureux.

Gerda se jette dans les bras de Freja.

Tous agitent leurs armes, frappent sur leurs

boucliers, et, se plaçant devant Thor, l'engagent à s'armer.

Thor, privé de son Mjölhir, se sent sans armes et impuissant.

Tous s'étonnent de son hésitation.

SECONDINO.

Thor: „Min Hammer!“...

(Skjoldebrag) „er tabt!“

(Skjoldebrag)

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The music is in G major and 2/4 time. Dynamics include *mf*, *f*, and *ff*. There are pedal markings (*Ped.*) with asterisks. The tempo is marked *Allegretto scherzando*.

Second system of the musical score. Dynamics include *mf*, *p*, *mf*, *f*, *pp*, and *f*. The tempo remains *Allegretto scherzando*.

Third system of the musical score. Dynamics include *f*, *p*, *ff marcato*, *p*, *mf*, and *rit. e morendo*. The tempo remains *Allegretto scherzando*.

Nr. 29. Allegretto scherzando

Alferne ile hid og behude et lystigt Optog.

To kvindelige Væsner svæve

First system of the musical score for 'Nr. 29. Allegretto scherzando'. It features a piano accompaniment with a treble and bass staff. The music is in G major and 2/4 time. Dynamics include *Str. pp*. The tempo is marked *Allegretto scherzando*.

ind mellem de kamplystne Skarer. Del er Sigyn og Løke, forklædte som Terner.

Løke efteraber spøgende

Second system of the musical score for 'Nr. 29. Allegretto scherzando'. Dynamics include *poco rit.* and *p a tempo*. The tempo remains *Allegretto scherzando*.

Sigyns Dands.

Third system of the musical score for 'Nr. 29. Allegretto scherzando'. Dynamics include *fp*, *f*, and *fp*. The tempo remains *Allegretto scherzando*.

Thor: „Mon marteau!“

(coups de
bouclier)

„est perdu!“

(coups de
bouclier)

mf fz mf fz mf

Il est entouré, et tout le monde l'anime au combat,

p mf f pp f

tandis que Heimdal sonne du cor et les boucliers résonnent.

Le robuste Thor pleure.

f p ff marcato p mf

Nr. 29. Allegretto scherzando.

Accourent les alfes, annonçant une joyeuse procession.

Fl. p

Deux êtres féminins s'élancent en dansant au milieu de la foule belliqueuse. Ce sont Sigyn et Loke travestis en suivantes.

Viol. a tempo poco rit. p leggiero Clar.

Loke imite en plaisantant la danse de Sigyn.

fp fp f fp fp

SECOND0.

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a series of chords and eighth notes, while the left hand plays a bass line. Dynamics include *f* (forte) and *p dolce* (piano dolce). There are also *fp* (fortissimo piano) markings.

De dandse sammen, medens Thor, henvendt til Freja, spotter denne Leg.

Second system of the musical score. It continues the grand staff notation. Dynamics include *p dolce* and *Ped.* (Pedal). There are also decorative floral symbols used as ornaments.

Third system of the musical score. It continues the grand staff notation. Dynamics include *Ped.* and *fp*.

Fourth system of the musical score. It continues the grand staff notation. Dynamics include *fp* and *p* (piano). There are also decorative symbols used as ornaments.

Lokes Dands og skjælske Lader bringer den strænge Alvor til at rige og Thor selv

Fifth system of the musical score. It continues the grand staff notation. Dynamics include *p* (piano).

istemmer en Gudelatter.

Sixth system of the musical score. It continues the grand staff notation. Dynamics include *fp* (fortissimo piano) and *f* (forte).

PRIMO.

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First system of the musical score. The piano part (left) features a series of chords and moving lines. The forte (*f*) dynamic is marked at the beginning, followed by a piano (*p dolce*) section, and then a series of forte-piano (*fp*) markings. The melody part (right) consists of eighth and sixteenth notes.

Ils dansent ensemble, tandis que Thor, s'adressant à Freja, se moque de ce jeu.

Second system of the musical score. The piano part continues with chords and moving lines. The forte-piano (*fp*) dynamic is marked, followed by a piano (*p dolce*) section. The melody part continues with eighth and sixteenth notes.

Third system of the musical score. The piano part continues with chords and moving lines. The forte-piano (*fp*) dynamic is marked, followed by a piano (*p*) section. The melody part continues with eighth and sixteenth notes.

Fourth system of the musical score. The piano part continues with chords and moving lines. The forte-piano (*fp*) dynamic is marked, followed by a piano (*p*) section. The melody part continues with eighth and sixteenth notes.

La danse de Loke et ses gestes comiques dissipent le grand sérieux, et à la fin Thor lui-même prend part aux rires des dieux.

Fifth system of the musical score. The piano part continues with chords and moving lines. The piano (*p leggiero*) dynamic is marked, followed by a forte-piano (*fp*) section. The melody part continues with eighth and sixteenth notes.

Sixth system of the musical score. The piano part continues with chords and moving lines. The forte (*f*) dynamic is marked, followed by a forte-piano (*fp*) section. The melody part continues with eighth and sixteenth notes.

SECONDO. Più moto.

Sigyn bringer Smykkerne tilbage.

First system of musical notation for piano. The treble and bass staves show chords and moving lines. Dynamics include *p* and *mf*.

Skirner viser Thryms Ring.

og alle fløkke sig om Thor, for at formaae ham til at følge Lokes snilde

Second system of musical notation. Dynamics include *cresc.* and *f*.

Raad.

Third system of musical notation. Dynamics include *f*.

Thor samtykker, tager Ringen og følger med Loke, Gerda, Sigyn og Alferne.

Fourth system of musical notation. Dynamics include *f con Ped.* and *ff*. Pedal markings are present.

Nr. 30. FINALE. Andante.

Scene 6. Omgiven af sine Præstinder bestiger Freja Altret og nedkalder Heldover Hærsfæders hellige Skarer.

Fifth system of musical notation. Dynamics include *p*.

Heimdall blæser.

Sixth system of musical notation. Dynamics include *p*, *cresc.*, and *ff*. Pedal markings are present. A cor anglais (Cor. Basun.) part is indicated.

PRIMO.
Più moto.
Sigyn rapporte les parures,

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The first system of the musical score consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords. The lower staff also starts with piano (*p*) and includes a mezzo-forte (*mf*) section. The key signature has one sharp (F#).

Skirner montre l'anneau de Trym, on entoure Thor pour l'engager à suivre le conseil rusé de Loke

The second system continues the musical piece. It includes a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The upper staff has a melodic line with trills, while the lower staff provides harmonic support.

The third system features a forte (*f*) dynamic throughout. The upper staff includes fingerings (1, 2) and a melodic line with trills. The lower staff continues the harmonic accompaniment.

Thor consent, prend l'anneau et suit Loke, Gerda, Sigyn et les alfes.

The fourth system includes a forte (*f*) dynamic and a fortissimo (*ff*) section. The upper staff has a melodic line with trills and a final flourish. The lower staff provides harmonic support.

Nr. 30. FINALE.
Andante.

Scene VI. Entourée de ses prêtresses, Freja monte à l'autel et souhaite le succès aux saintes légions du père des armées.

The fifth system, part of the finale, begins with a piano (*p*) dynamic. The upper staff is marked 'Str.' (strings) and features a melodic line. The lower staff provides harmonic support.

The sixth system includes a piano (*p*) dynamic, a crescendo (*cresc*), and a fortissimo (*ff*) section. The upper staff has a melodic line with trills. The lower staff includes a 'Cor. Tr.' (Cornet Tr.) marking and a triplets (*3*) marking.

Heimdal donne du cor

Allegro marcato.

SECONDO.

Vaabendands. Freyr, Skirner og Heimdal i Forening med Valkyrier og Einherjer opføre en Vaabendands til Gudindens Ære.

The musical score is written for piano and bass. It begins with a forte (*ff*) dynamic. The first system shows a complex texture with many chords. The second system introduces a mezzo-forte (*mf*) section with a crescendo (*cresc.*) leading back to forte (*ff*). The third system features a forte (*f*) section with a pedal marking (*con Ped.*). The fourth system continues with a forte (*f*) section and a pedal marking (*sp con Ped.*). The fifth system shows a forte (*f*) section with a pedal marking (*sp con Ped.*). The sixth system concludes with a forte (*f*) section and a pedal marking (*Ped. **).

Allegro marcato.

PRIMO.

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Danse guerrière. Freyr, Skirner et Heimdal exécutent, avec les valkyries et les einhéries, une danse armée, en l'honneur de la déesse.

The musical score is written for a piano and a vocal line. It consists of six systems of staves. The piano part is written in a grand staff (treble and bass clef) and the vocal part is in a single staff (treble clef). The key signature has one flat (B-flat). The tempo is 'Allegro marcato.' and the instrument is 'PRIMO.' The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'ff', 'fz', 'mf', 'cresc.', 'fp', and 'f'. There are also slurs, ties, and a '3' marking in the final system.

SECONDO.

The musical score is written for piano and bass. It consists of five systems of staves. The first two systems are in bass clef, while the third, fourth, and fifth systems are in treble clef. The score includes various musical notations such as chords, single notes, and rests. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *risol.* (risolando). Pedal markings are indicated by 'Ped.' and a flower-like symbol. A crescendo is marked 'cresc.' and a decrescendo is marked 'p' with a hairpin. The key signature has one flat (B-flat).

System 1 (Bass Clef):
Staff 1: *p* *f*
Staff 2: Ped. Ped. Ped. Ped. Ped.

System 2 (Bass Clef):
Staff 1: *p* *cresc.* *f*
Staff 2: Ped. Ped. Ped. Ped.

System 3 (Treble Clef):
Staff 1: *ff*
Staff 2: *ff*

System 4 (Treble Clef):
Staff 1: *fz* *fz* *fz* *f* *p*
Staff 2: *fz* *fz* *fz* *f* *p*

System 5 (Treble Clef):
Staff 1: *mf* *f* *risol.*
Staff 2: *mf* *f* *risol.*

The musical score is written for a violin (PRIMO) and piano. It consists of six systems of staves. The key signature is one flat (B-flat). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p*, *f*, *ff*, *mf*, and *cresc.* The score ends with a *risol.* marking.

System 1: Violin staff begins with a triplet of eighth notes, followed by a series of sixteenth notes. Piano staff has a triplet of eighth notes. Dynamics: *p*, *f*.

System 2: Violin staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamics: *p*, *cresc.*

System 3: Violin staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamics: *f*.

System 4: Violin staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamics: *ff*, *f*, *fz*.

System 5: Violin staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamics: *f*, *p*, *mf*.

System 6: Violin staff has a triplet of eighth notes. Piano staff has a triplet of eighth notes. Dynamics: *f*, *risol.*

SECONDO.

This musical score is for a piece titled "SECONDO." It consists of six systems of music, each with a piano (p) part on the left and a violin (v) part on the right. The piano part is written in bass clef, and the violin part is written in treble clef. The key signature is one flat (B-flat). The score includes various dynamics such as *fz* (forzando), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also articulations like *con Ped.* (con pedale) and *mf* (mezzo-forte). The score is numbered 10793 at the bottom.

10793

This musical score is for the PRIMO part of a piece, page 155. It consists of six systems of music, each with a piano (p) and organ (o) part. The piano part is written in treble clef, and the organ part is written in bass clef. The key signature is one flat (B-flat). The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics are indicated by *fz* (forzando), *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for *8* (octave) and *b* (bass). The score is divided into measures by vertical bar lines, and some measures contain repeat signs. The organ part often features sustained chords and arpeggiated figures, while the piano part has more melodic and rhythmic movement.

SECONDO.

First system of the musical score. The treble clef staff contains chords and eighth notes, marked *sp* (sforzando) and *f* (forte). The bass clef staff contains eighth notes, marked *con Ped.* (con pedal).

Second system of the musical score. The treble clef staff contains chords and eighth notes, marked *Ped.* (pedal) and *cresc.* (crescendo). The bass clef staff contains eighth notes, marked *Ped.* (pedal).

nu er skeet, og hilsede af Skjoldebrug og blinkende Sværd kjøre Thor og Loke i Frejas Karm afsted til Jothunheim.

Third system of the musical score. The treble clef staff contains chords and eighth notes, marked *f* (forte) and *ff* (fortissimo). The bass clef staff contains eighth notes, marked *ff* (fortissimo).

Fourth system of the musical score. The treble clef staff contains chords and eighth notes, marked *mf* (mezzo-forte) and *cresc.* (crescendo). The bass clef staff contains eighth notes, marked *Ped.* (pedal) and *ff* (fortissimo).

Tæppet falder.

Fifth system of the musical score. The treble clef staff contains chords and eighth notes, marked *ff* (fortissimo). The bass clef staff contains eighth notes, marked *ff* (fortissimo) and *Ped.* (pedal).

8...

fp *f*

Sigyn, Gerda et les alfes annoncent que le travestissement a eu

8...

p *cresc.*

lieu, et, suivi du retentissement des boucliers, salué des épées flamboyantes, Thor part avec Loke pour Jothunheim, dans le char de Freja.

8...

f

8...

ff *mf*

8...

cresc.

la toile tombe.

8...

ff

SECONDO
IV^{de} AKT.

Nr. 31. Maestoso.

ff marcato
con Led.
Tuppet gaar op.

Thryms underjordiske Kongehal, hvis Loft hviler paa Støtter af sælsomt udhugne Klippeblokke, i Baggrunden en bred hvælvet Port, der er lukket ved et Gitter, gjennem hvilket ses en dyb Ejergkløft med et Vandfald.

Allegro risoluto.

Scene 1. Finn og Tjasse anordne en Fest.

ff
Led.
Ledaanderne ile hid og omringe dem.
mf
Led.

ACTE IV^{eme}.

Nr. 31. Maestoso.

ff marcato

f

La toile se lève.

Salle royale souterraine de Thrym, dont la voûte repose sur des blocs de rocher singulièrement taillés; large porte voûtée au fond, fermée par une grille à travers la quelle on voit un profond précipice avec une cascade.

Allegro risoluto.

Scene I. Finn et Tjasse arrangent une fête.

f

f

f

f

Les démons du feu accourent et les entourent.

f

f

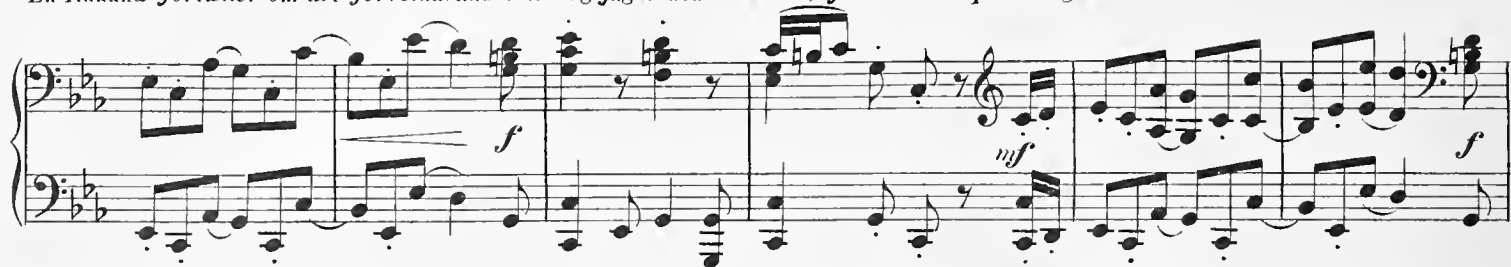
ff

mf

Fin.

SECOND0.

En Ildaaud fortæller om det forestaaende Gilde og jager dem alle bort, forat ordue Opdækningen.



Thrym kommer, sværmende for den Haarlok, Loke har sendt ham som Pant paa Gudindens



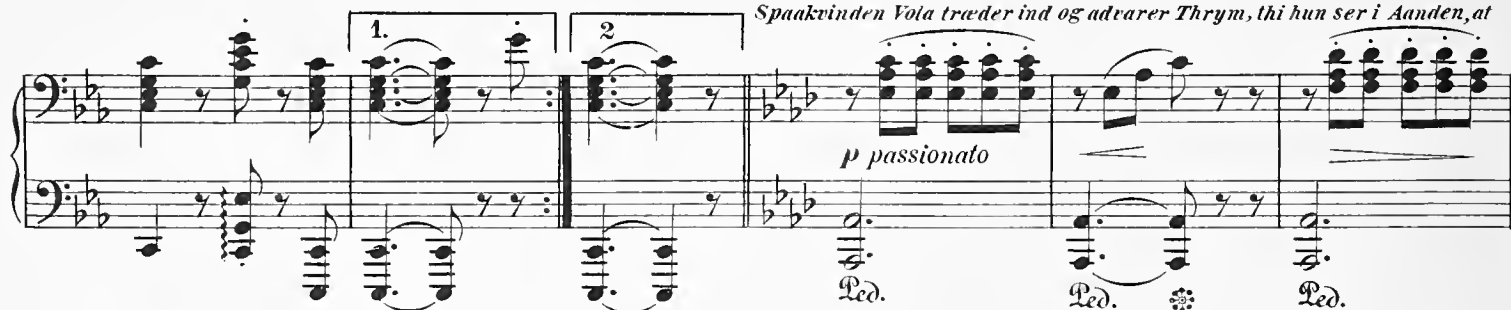
Samtykke. Han ledsages af Ildaaenderne, blandt hvilke nogle hemmeligt spotte hans Forelskelse, medens andre ordue Bordet. Thrym udtrykker



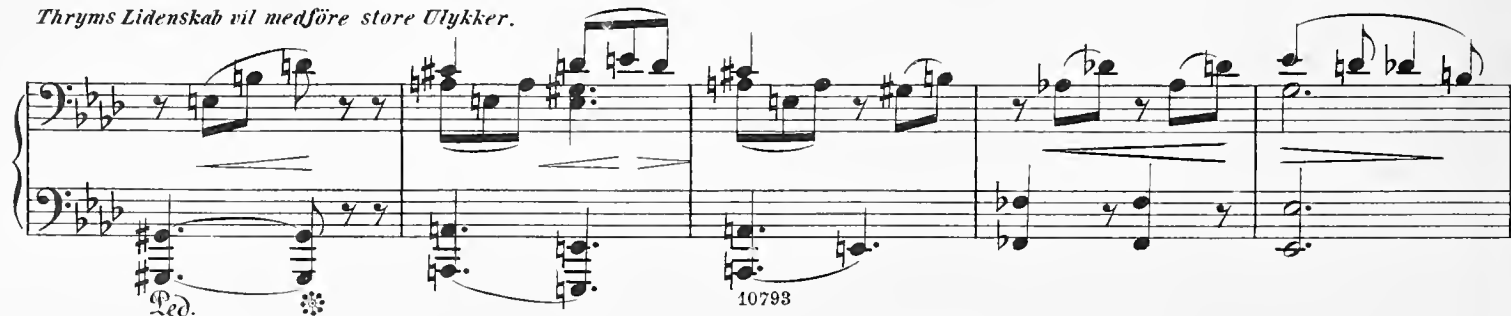
sin Tilfredshed med Anordningen og viser Aanderne bort.



Spaakvinden Vola træder ind og advarer Thrym, thi hun ser i Aanden, at



Thryms Lidenskab vil medføre store Ulykker.



PRIMO.

Un des démons du feu leur parle de la fête et les renvoie tous pour arranger le service.

Thrym arrive tout épris de la boucle de cheveux que Loke lui a envoyée comme gage du

consentement de la déesse.

Il est suivi des démons du feu, dont quelques-uns raillent en secret son amour, tandis que d'autres font la table.

Thrym exprime sa satisfac-

tion de leur ouvrage, et renvoie les démons.

Vola la devineresse entre avertir Thrym, car elle prévoit

que la passion de celui-ci causera de grands malheurs.

SECONDO.

First system of musical notation. The upper staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a piano (*p*) dynamic and features a series of chords and moving lines. The lower staff is also in bass clef with the same key signature, featuring a more melodic line. The system concludes with a piano (*p*) dynamic.

Thrym bliver utaalmodig og viser tilsidst Spaakvinden bort.

Hun gaar forbittret og truende.

Second system of musical notation. The upper staff continues the melodic line from the first system, marked with *f risol.* and *ff* dynamics. The lower staff provides harmonic support with chords and moving lines, also marked with *ff* and *p* dynamics.

Third system of musical notation. The upper staff features a series of chords and moving lines, marked with a piano (*p*) dynamic. The lower staff continues the harmonic support with chords and moving lines, marked with *p* and *ff* dynamics.

Forberedelserne til Festen fortsættes.

Fourth system of musical notation. The upper staff continues the melodic line, marked with *p* and *f* dynamics. The lower staff provides harmonic support with chords and moving lines, marked with *f* and *p* dynamics.

Fifth system of musical notation. The upper staff features a series of chords and moving lines, marked with a *cresc.* (crescendo) dynamic. The lower staff continues the harmonic support with chords and moving lines, marked with *cresc.* and *f* dynamics.

Sixth system of musical notation. The upper staff continues the melodic line, marked with *ff* and *p* dynamics. The lower staff provides harmonic support with chords and moving lines, marked with *ff* and *p* dynamics. The system concludes with a piano (*p*) dynamic.

First system of the musical score. The piano part begins with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The melody is written in a single staff with various ornaments and slurs.

Thrym perd patience et renvoie enfin la sorcière.

Elle sort irritée et menaçante

Second system of the musical score. The piano part includes dynamics such as *risol.*, *ff*, *ff*, *p*, *mf*, and *mf*. The melody continues with various ornaments and slurs.

Third system of the musical score. The piano part includes a piano (*p*) dynamic. The melody continues with various ornaments and slurs.

Les préparatifs de la fête se continuent

Fourth system of the musical score. The piano part includes a forte (*f*) dynamic. The melody continues with various ornaments and slurs.

Fifth system of the musical score. The piano part includes a crescendo (*cresc.*) dynamic. The melody continues with various ornaments and slurs.

Sixth system of the musical score. The piano part includes a fortissimo (*ff*) dynamic. The melody continues with various ornaments and slurs.

Tempo di marcia moderato.

Scene 2. Der blæses i Lurerne og Brudens Komme bebudes; Thrym gaar den sagre Gjæst imøde.

f marcato *mf* *f* *Led.*

Thor, forklædt som Freja og med tilsløret Ansigt, træder majestætisk ind, fulgt af Loke, forklædt som Terne.

mf *f* *mf* *f* *Led.*

De modtages med skingrende Jubel, og Thrym bliver med Glæde sin Fæstningsring paa hendes Arm.

f *mf* *f* *Led.*

mf *f* *Led.*

Thrym kysser efter Lokes Tilskyndelse sin Bruds Haand, men sludser ved at se Haandens.

f *mf* *f* *con Led.*

PRIMO.

Tempo di marcia moderato.

Scene II. On sonne des clairons et annonce l'arrivée de la fiancée; Thrym va au-devant de sa belle convive

First system of the musical score. The piano part (bottom staff) features a series of chords and single notes with accents and dynamic markings of *mf*. The clarinet part (top staff) has a melodic line with accents and dynamic markings of *mf*.

Thor, dans le costume de Freja et la face voilée, entre majestueusement, suivi de Loke, travesti en suivante.

Second system of the musical score. The piano part (bottom staff) continues with chords and single notes, featuring dynamic markings of *f* and accents. The clarinet part (top staff) has a melodic line with accents and dynamic markings of *f*.

Ils sont reçus avec une joie très bruyante, et Thrym voit avec bonheur son anneau de fiançailles à son bras.

Third system of the musical score. The piano part (bottom staff) continues with chords and single notes, featuring dynamic markings of *f* and accents. The clarinet part (top staff) has a melodic line with accents and dynamic markings of *f*.

Fourth system of the musical score. The piano part (bottom staff) continues with chords and single notes, featuring dynamic markings of *f* and accents. The clarinet part (top staff) has a melodic line with accents and dynamic markings of *f*.

A l'instigation de Loke, Thrym baise la main de sa fiancée, mais s'étonne

Fifth system of the musical score. The piano part (bottom staff) continues with chords and single notes, featuring dynamic markings of *mf* and accents. The clarinet part (top staff) has a melodic line with accents and dynamic markings of *mf*.

SECONDO.

Størrelse og Armens Muskelkraft.
Den vevre Terne priser Gudindens skjønnne Ansigt, og optændt af Nysgjerrig-
hed vil Thrym liste sig til at løfte Sløret, men et lynende Øjekast skræmmer ham tilbage; Thrym forsøger det atter forgjæves.
Førtrydelig henvender han sig atter til Ternen, der minder
ham om Velkomsthægeret. Han lader bringe et stort Mjødhorn, fører det til sine Læber og rækker det til
*banselse**tømmer det til Bunden.*

PRIMO.

de la grandeur de cette main et de la force musculaire du bras.

First system of musical notation. The piano part begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) section. The music consists of chords and arpeggiated figures in both hands.

La gentille suivante loue la belle figure de la déesse, et, plein de curiosité, Thrym vent

Second system of musical notation. It includes a forte (*f*) section and features trills (*tr*) in the piano part. The music continues with arpeggiated chords.

essayer secrètement de lever son voile, mais un regard flamboyant de Thor le fait reculer d'effroi. Thrym revient à la charge, mais — encore

Third system of musical notation. It includes a piano (*p*) section and a forte (*f*) section. A repeat sign is present in the piano part. The music features arpeggiated chords and a fermata in the piano part.

en vain.

Vexé, il s'adresse de nouveau à la suivante, qui lui rappelle la

Fourth system of musical notation. It includes a piano (*p*) section and a forte (*f*) section. The music features arpeggiated chords and a fermata in the piano part.

coupe de bienvenue.

Il fait apporter une énorme corne à boire, pleine d'hydromel, la porte à ses

Fifth system of musical notation. It includes a piano (*p*) section and a forte (*f*) section. The music features arpeggiated chords and a fermata in the piano part.

lèvres et la tend à sa fiancée, qui, à l'étonnement de tout le monde, la vide jusqu'au — fond.

Sixth system of musical notation. It includes a piano (*p*) section and a forte (*f*) section. A repeat sign is present in the piano part. The music features arpeggiated chords and a fermata in the piano part.

SECONDO.

a tempo

Överrasket og förvirret förer Thrym sin Brud til Højbords.

a tempo

Överrasket og förvirret förer Thrym sin Brud till Højbords.

ff

con Led.

f

mf

f

mf

Led.

Led.

Led.

tr

1.

Idaanderne hyde Bruden en Ret, som denne afviser.

Allegro risoluto.

The first system of the musical score is for the piece 'Allegro risoluto.' It consists of two staves, Treble and Bass. The key signature has two flats (B-flat and E-flat). The Treble staff begins with a series of chords, followed by a repeat sign and a first ending marked '2.'. The Bass staff has a 'Ped.' (pedal) marking under the first few notes. The tempo 'Allegro risoluto.' is written above the right side of the system. The system ends with a repeat sign and a first ending marked '2.'.

Thrym spiser med Graadighed og paa hans

Thrym spiser med Graadighed og paa hans

The musical score is for a piano piece. It features a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a forte (f) dynamic. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. There are two 'Ped.' (pedal) markings with flower-like symbols below the bass staff. The dynamics change from f to mf (mezzo-forte) and back to f. The score ends with a final chord in the treble staff.

Spørgsmaal, om hvorfor Bruden intet nyder, svarer Ternen, at hun venter sin Fæstningsgave.

[illegible]

Thrym skynder sig at oprette sin Forsømmelse og overrækker Bruden en Bouket af kostelige Edelstene,

Thrym skynder sig at oprette sin Forsømmelse og overrækker Bruden en Bouket af kostelige Ædelstene,

f *ritard.*

10793

a tempo *sf* *con Led.* *f* *Surpris et embarrassé, Thrym conduit sa fiancée*

à table. *fz* *tr* *1.*

f *2.* *fz* *Les démons du feu offrent un met à la fiancée, que*
Allegro risoluto.

celle-ci refuse; *fz* *mf* *f* *Thrym mange avec avidité, et à sa question,*
*Led. ** *Led. **

pourquoi la fiancée ne prend rien, la suivante répond qu'elle attend son cadeau de fiançailles. *mf* *f*

f *ritard.* *Thrym s'empresse de réparer sa négligence et offre à la fiancée un bouquet de pierres précieuses, qu'elle jette*

SECONDÖ.

*men den kastes med Foragt bort.**Thryms Tualmodighed truer med at briste, da Ternen erindrer ham*

a tempo

ritard. *fz* *fz* *fz*

om det Pant, som skal indløses ved Frejas egen Haand. Efter nogen Nölen giver Thrym Befaling til at Hammeren hentes.

fp *p*

Str. *con Ped.* *pp*

pp

*Ildaaenderne bringe Hammeren frem**af Jordens Indre; Ternen løfter den med Varsomhed*
*og lægger den i Brudens Skjød.**Thor griber Hammeren, Tordenbrag ryster Fjeldet,**Brudedragten forsvinder og Thor*

cresc. e acceler. *pp* *fz* *fz* *ff* *Ped.*

springer op paa Bordet. Jætternes Forfærdelse afløses af Hævnens Raseri. De slæbe Loke frem, men Thor springer ned, fælder Thrym

con fuoco *Ped.* *con Ped.*

Ped. *con Ped.*

avec mépris.

Thrym est près de perdre patience, lorsque la suivante lui demande
a tempo

ritard. *fz* *fz* *fz*

le gage qui doit être racheté par la main de Freja. Après quelque hésitation, Thrym donne l'ordre d'aller chercher le marteau

sp

Les démons du feu rapportent le marteau

p *Str.* *pp*

du fond de la terre; la suivante le soulève avec précaution

et le place sur les genoux de la fiancée.

Thor saisit le marteau Des coups de tonnerre font trembler la montagne

Le costume de mariée disparaît et Thor saute sur la table.

dim. *pp* *fz* *cresc. e accel.* *fz* *ff* *Ped.* *

L'épouvante des géants fait place à la fureur de la vengeance.

Ils saisissent Loke et l'entraînent, mais Thor saute à bas de la table,

con fuoco *Ped.* * *con Ped.* 10793

SECONDO.

med sin Hammer, hvis Slag faldt kunsende til alle Sider, sprænger Gitteret og fører Løke ud i det Frie.

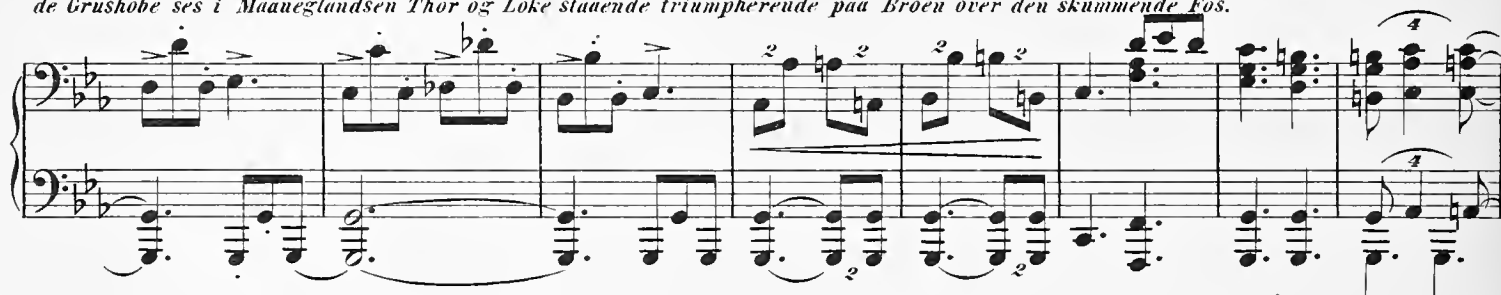


con fuoco

Hallens Piller vakle, Hælvingerne styrtede ned over Jætterne, og paa hin Side af de ryg-



de Grushobe ses i Maaneeglandsen Thor og Løke staaende triumphereude paa Broen over den skumrende Fos.



Taaer og Skyer bedække Skuepladsen.

con Sed.



assomme Thrym avec son marteau, dont les coups meurtriers tombent de tous côtés, fait sauter la grille et emmène Loke hors de la



caverne.



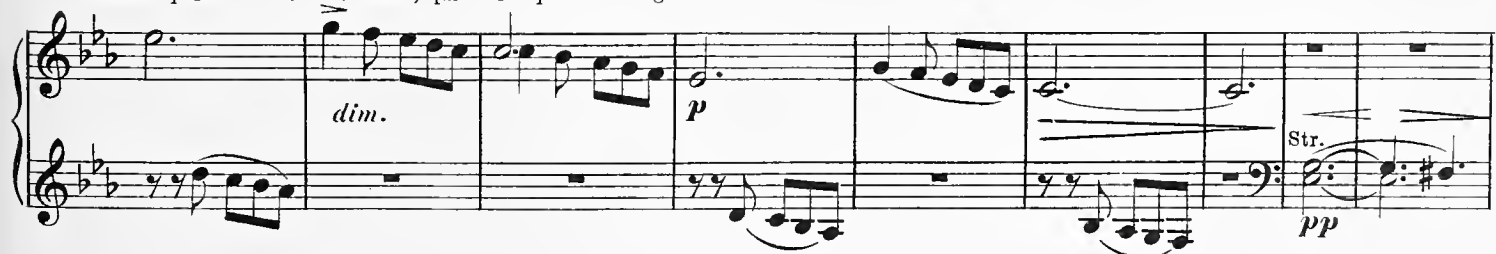
Les piliers de la salle chancellent, les voûtes s'écroulent sur les géants, et de l'autre côté des décombres,



on voit, au clair de la lune, Thor et Loke triomphants sur le pont au-dessus de la cataracte écumante.



Une brume épaisse couvre la scène, qui se remplit de nuages.



SECONDO.

pp

Nr. 32. Moderato non troppo.

Vel. Solo
pp

p dim.

p dim.

Andantino con moto.

Mellemspil, under hvilket Taagerne fordele sig.

Str.
p

p

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

fp

dim.

fp

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

p

mf

p

Ped.

Ped.

Ped.

*

mf

mf

mf

dim.

smorz.

pp

Ped.

10793

Ped.

*

pp

Andantino con moto.

Nr.32. Moderato non troppo.

Intermède, pendant lequel le brouillard se dissipe.

8

4

Bl.
p

2

p

dim

mf

dim.

Clar.

smorz.

pp

Nr. 33. Allegro assai.

SECONDO.

Gjælderhornet lyder, forkyndende Gudernes sidste Kamp.

First system of the musical score. It consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It features a melody with triplets and a dynamic marking of *mf*. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

Scene 3. Tæppet gaar op for Volas Hule. Spaa.

Second system of the musical score. It continues the two-staff format. The upper staff features a melody with triplets and a *cresc.* (crescendo) marking. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

kvinden sidder paa Stenbanken med Rmestaven i Haanden, og den gyldne Skaal med Trylledrikken staar ved hendes Fodder. Hun stir-

Third system of the musical score. It continues the two-staff format. The upper staff features a melody with a *ff* (fortissimo) marking. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

Poco più moderato, energico

rer ud i det Fjerne og for hendes Blik fremtoner Idasletten, hvor Odin, omgivet af Heimdal og Vidar, samler sine Kjemper og Skjold -

Fourth system of the musical score. It continues the two-staff format. The upper staff features a melody with a *f* (forte) marking. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

mør. Asatyr og tolv Einherjer, derefter Skirner med tolv andre Einherjer, ile under Odins Hilsen forbi til Kamp.

Fifth system of the musical score. It continues the two-staff format. The upper staff features a melody with a *ff* (fortissimo) marking. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

Nr.33. Allegro assai.

PRIMO

On entend le son du cor, qui annonce le dernier combat des dieux.

mf

Scene III. La toile se lève devant la caverne de Vola. La sorcière est assise sur le banc de pierre, la baguette aux runes à la main; la coupe d'or au philtre est à ses pieds. Elle regarde fixement au loin, et ses

cresc. *ff*

Poco più moderato, energico.

yeux se montre

la plaine d'Ida, où Odin, entouré de Heimdal et de Vidar, réunit ses guerriers et ses valkyries.

f

L'ase Tyr (dieu de la guerre) et douze einhéries, puis Skirner avec encore douze einhéries défilent promptement pour se rendre au combat, devant Odin, qu'ils saluent.

ff

SECONDO.

Rota og tolv Valkyrier ile hid, derefter Freyr med alten Einherjer.

Odin vinker og alle ile bort til den afgjørende Kamp.

Thor kommer, fulgt af Loke

Bl.

Loke svigter i Farens Öjeblik

og Thor lader

ham foragtelig slippe.

Hulen lukker sig.

Rota accourt avec douze valkyries, ensuite Freyr avec 18 einhéries.

Odin fait un signe de la main et tous s'empressent de se rendre au combat

Thor arrive suivi de Loke

Loke veut trahir sa cause au moment du danger et Thor le laisse avec mépris.

La caverne se ferme.

SECONDO.

Musical score for the second system, featuring piano and bass staves. The piano staff includes dynamics *f*, *p*, *ff*, *mf*, and *ff*, with articulations like *Qed.* and *Qed.* The bass staff features triplets and dynamics *p rit.* and *dim.*

Nr. 34. Allegro agitato.

Scene 4. Sigyn tyer til sin Fostermoder i Klippehulen, opfyldt af Frygt for Kampens Udfald og for sin Husbonds Skjæbne.

Musical score for the third system, featuring piano and bass staves. The piano staff is marked *p passionato*. The bass staff includes various articulations and dynamics.

Hun iler i Volas Favn, viser tilbage mod Kampen og skjuler sit Ausyn.

Musical score for the fourth system, featuring piano and bass staves. The piano staff is marked *mf* and *p*. The bass staff includes various articulations and dynamics.

Vola griber hendes Haand, løfter truende sin Finger og byder hende glemme den Forvorpne.

Musical score for the fifth system, featuring piano and bass staves. The piano staff is marked *mf* and *p*. The bass staff includes various articulations and dynamics.

Vola skildrer, hvorledes Thor med sin

Musical score for the sixth system, featuring piano and bass staves. The piano staff is marked *f* and *p*. The bass staff includes various articulations and dynamics.

f *p* *ff* *mfp* *ff* *mfp*
Ped. * *Ped.* *

Nr. 34. Allegro agitato.

rit.

Scene IV. Sigyn se réfugie dans la caverne auprès de sa mère adoptive, remplie de

p *dim.* Viol. *p* *passionato*

erainte pour l'issue du combat et le sort de son époux.

Elle court se jeter dans les bras de Vola,

mf *p*

tend la main du côté où l'on se bat, et se cache la figure.

Vola lui saisit la main, la menace du doigt, et lui or-

donne d'oublier l'infâme.

mf *p* *f* *p*

Vola lui dépeint comment Thor avec son marteau

f *p* *cresc.* *f*

SECONDO.

Hammer har knust Jætternes Magt. Hun gyser ved Tanken om Sigyns Skjæbne. Sigyn spørger efter sin Husbond, pegende paa den

gyldne Kjæde, men Vola skildrer Lokes Forræderi,

afriver Kjæden

og kaster den langt bort.

Sigyn hånfalder Vola om Naade for sin Kjerlighed, men hun stø-

der hende fra sig.

Loke styrter bleg og aandeløs ind, for at søge Beskyttelse hos Mørkets Magter.

Sigyn iler i hans Favn,

men Vola adskiller dem og kaster hende forbitret tilside.

a anéanti le pouvoir des géants.

Elle tremble en pensant au sort de Sigyn. Sigyn lui demande où est son époux, montrant la chaîne

ff marcato *fp* *p* *ff* *fp* *p*

d'or, mais Vola lui raconte la trahison de Loke,

lui arrache la chaîne

et la jette bien loin.

f *p* *f* *p* *fz* *fz*

Sigyn demande grâce à Vola pour son a-

fz *f* *dim.* *fp con passione*

mour, mais elle la repousse

Loke entre pâle et essoufflé,

fp *f* *mf* *p*

pour chercher protection auprès des puissances infernales

Sigyn se jette dans ses bras,

f *p* *f* *fz* *fz*

mais Vola les sépare et la pousse irritée de côté.

f *fz* *f* *fz*

SECOND.

Tempo I.

Løke anraaber om Ly i Volas Hule. Sigyn kaster sig om Volas Hals, men denne stöder hende atter bort og bebrejder Løke hans

First system of music, measures 1-5. Treble and bass staves. Dynamics: *p*, *mf*, *p*.

Feighed.

Second system of music, measures 6-10. Treble and bass staves. Dynamics: *mf*, *p*.

Løke søger ved at true at

Third system of music, measures 11-15. Treble and bass staves. Dynamics: *mf*, *p*, *Ped*, *ff marcato*.

naa sit Maal, men Vola udtrykker sin Foragt for ham.

Fourth system of music, measures 16-20. Treble and bass staves. Dynamics: *fp*, *ff*, *fp*.

Fifth system of music, measures 21-25. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*.

Idaanderne ile hid, og paa Volas Bud omringe de Løke.

Sixth system of music, measures 26-30. Treble and bass staves. Dynamics: *f*, *f*, *Ped*.

Tempo I.

PRIMO.

Loke supplie Vola de l'abriter dans sa caverne. Sigyn se jette au cou de Vola, mais celle-ci la repousse encore et reproche à Loke sa lâcheté.

Loke essaye d'atteindre son but

par les menaces, mais Vola lui exprime son mépris.

Les démons du feu accourent,

et, sur l'ordre de Vola, ils entourent Loke.

SECONDO.

Forgjæves anraaber Sigyn dem om Barmhertighed.

First system of the musical score. The right hand (treble clef) plays a melodic line with slurs and fingerings (1, 2, 3). The left hand (bass clef) plays a bass line with slurs and fingerings (1, 2). Dynamics include *fp con passione* and *sp*. Pedal points are marked with 'Ped.' and a flower symbol.

Second system of the musical score. The right hand continues the melodic line. The left hand has a more active bass line. Dynamics include *f* and *p*. Pedal points are marked with 'Ped.' and a flower symbol.

Vola befaler dem at fængsle ham. Sigyn klamrer sig til ham, men Vola løsriver hende med Magt.

Third system of the musical score. The right hand has a more complex melodic line with slurs. The left hand has a steady bass line. Dynamics include *fp* and *f*. Pedal points are marked with 'Ped.' and a flower symbol.

Fourth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady bass line. Dynamics include *p*, *f*, and *cresc.*. Pedal points are marked with 'Ped.' and a flower symbol.

Sigyn river sig atter løs, men kastes afmægtig tilbage i Volas Arme.

Fifth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady bass line. Dynamics include *ff*. Pedal points are marked with 'Ped.' and a flower symbol.

Hdaanderne, der have bundet Loke med den samme Kjæde, hvormed han har besværet Sigyn, slæbe ham afsted.

Sixth system of the musical score. The right hand has a melodic line with slurs. The left hand has a steady bass line. Dynamics include *f*, *riten.*, and *dim.*. Pedal points are marked with 'Ped.' and a flower symbol.

Sigyn implore en vain leur pitié.

fp con passione *fp* *f* *f*

Vola leur ordonne de le faire prisonnier; Sigyn s'accroche à lui, mais Vola les sépare de force.

p *fp* *fp* *f*

p *f* *p* *cresc.*

Sigyn se dégage de nouveau, mais est rejetée évanouie dans

cresc. *ff*

les bras de Vola.

Les démons du feu, après

f

avoir lié Loke avec la même chaîne dont il s'est servi pour fasciner Sigyn, l'entraînent avec eux.

riten. *dim.*

188 Nr. 35. Allegro con brio, molto vivace. **SECONDO.**

Scene 5. Høvd Nornerne have forudbestemt, gaar nu i Opfyldelse. For Seerskens Øje aabenbarer sig den sidste Kamp gjennem

Cor. *p* *con Led.* *mf*

røde Flammehvirvler og mørke Røgskyer.

rfz *f* *ff*

Surturs Magt sejrer: Odin sønderrives af Feurisulven, og Thor overvældes af Midgaardsormen; vel hævnnes Odin af den hugpru-

fz *ff*

de Vidar, men Slangens Gift og Ildens altfortuerende Kraft have fuldendt Asernes Undergang.

con Led. *fz* *Led.*

con Led.

Alt synker i Ragnarok. Midt i Öde.

fz *Led.* *marc.*

PRIMO.

Nr. 35. Allegro con brio, molto vivace

Scene V. Ce qu'ont prévu les nornes s'accomplit maintenant. Le dernier combat se révèle aux yeux de la prophétesse à travers des tourbillons



de flammes rouges et de sombres nuages.

La puissance de Surtur l'emporte: Odin est déchiré par le loup Fenris, et



Thor est vaincu par le serpent de Midgard (la Terre); Odin est bien vengé par Vidar le superbe, mais le venin du serpent et la force dévo-



rante du feu terminent la perte des Ases.



Tout s'enfonce dans le



SECONDO.

læggelsens Chaos hæver sig et udgaaet Træ, fra hvis Grene en Edderslange nedhænger over Loke, der af Ildaaenderne er smed-

Led. ❁ *Led.* ❁

det til Klippen, medens Lynet blinker og Jorden skjælver.

Cor.

Led. ❁ *Led.* ❁

ff Led. ❁ *ff Led.* ❁

Ragnarok! Au milieu du chaos de la destruction s'élève un arbre mort, des branches duquel un serpent venimeux se tient suspendu au -



dessus de Loke, que les démons du feu ont forgé au rocher, tandis que les éclairs scintillent et la terre tremble.



SECONDO.

[illegible]

The musical score is written for a PRIMO part, likely a violin or viola. It consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is characterized by dense, rapid passages, often with slurs and accents. Dynamics include *fz* (forzando), *ff* (fortissimo), *dimin.* (diminuendo), and *p* (piano). There are also markings for *f* (forte) and *sf* (sforzando). The score includes various articulations such as slurs, accents, and staccato marks. The final system ends with a *p* marking and a repeat sign.

SECONDO.

p ritenuto e dimin. poco a poco

L'istesso tempo.

Quasi Andante.

Sigyn vaagner af sin Bedövelse, og hendes Bevidsthed vender lidt

Str. pp *fpp*

Ped.

efter lidt tilbage.

Ped. *con Ped.*

Allegro agitato.

*Hun ser forfærdet sin Husbond smeddet til Klippen og dømt til evige Kvaler.**Hun griber den gyldne*

mf

*Skaal,**gaar i højtidelige Skridt op imod Klippen,*

Andante.

cresc. *ff* *con Ped.*

*bestiger denne og holder Skaalen under Slangens Gab, for at opfange den paa Løkes Hoved neddryppende Gift.**Vola synker i Jorden.*

p *smorz. e dim.* *p*

Ped.

p ritenuto e dimin. poco a poco

L'istesso tempo. Quasi Andante.

Sigyn s'éveille de son évanouissement, et reprend peu à peu ses sens.

pp Clar.

Allegro agitato.

Terrifiée, elle voit son époux lié au rocher et condamné à destourments éternels.

Elle saisit la coupe d'or,

mf con passione

Andante.

se dirige solennellement vers le rocher,

cresc. ff

p smorz. e dim. p Clar.

y monte,

et tient la coupe sous la gueule du serpent, pour recueillir le venin qui dégoutte sur la tête de Loke.

Vola s'enfonce dans la terre.

Nr. 36. Slutningstableau. Gimle.

SECONDO.

Under Forspillet opløse de vilde Storme sig i himmelske Harmonier, og Ragnaroks Mørke fortrænges af Morgendæmring, gjennem hvilket der fremtoner et yndigt Landskab i Vaarens sejreste Pragt.

Skyer sænke sig over Scenen.

Moderato.

The first system of the musical score is in 3/4 time, key of D major (three sharps). It features a piano (p) introduction in the right hand with eighth-note patterns, and a piano-piano (pp) introduction in the left hand with sixteenth-note patterns. The system concludes with a horn (Cor.) entry marked *mf* and a piano (p) dynamic, and a cello (Ced.) entry marked with a flower symbol.

The second system continues the piano introduction. The right hand has a piano (p) section followed by a mezzo-forte (mf) section, and then a crescendo (cresc.) leading to a cello (Ced.) entry marked *con Ced.* The left hand also features a cello (Ced.) entry marked *con Ced.*

Skyerne fordele sig. Ved et blomsterkrandset Alter staar Baldur og Nauna.

The third system begins with a forte (ff) section in the right hand, followed by a piano (p) section. The left hand has a marcato (marc.) section. The system concludes with a cello (Ced.) entry marked with a flower symbol.

Alfer og lyksalige Aander omsvæve dem i Dandse til Flöiter og Harpers blide Klang.

The fourth system features a harp (Harpe) section marked *p dolce* in the right hand. The left hand has a cello (Ced.) entry marked *con Ced.*

The fifth system continues the harp (Harpe) section in the right hand, with a cello (Ced.) entry in the left hand.

PRIMO.

Nr.36. Tableau final: Gimle.

Pendant le prélude, l'orage furieux se dissipe, et les ténèbres de Ragnarok disparaissent, chassés par le crépuscule, à travers lequel on voit paraître un paysage charmant dans toute la splendeur du printemps.

La scène se couvre de nuages.

Moderato.

Harpe

mp p mp p p

con Led.

mf

cresc.

2

This system consists of two staves in G major (three sharps). The first staff has a treble clef and a common time signature. The second staff has a bass clef. The music begins with a 4-measure rest in the first staff, followed by chords in the second staff. Dynamics include *mp*, *p*, *mp*, *p*, and *p*. A section marked *con Led.* features arpeggiated chords. The system ends with a 2-measure rest in the first staff and a *cresc.* marking in the second staff.

Les nuages se dissipent. Devant un autel paré de fleurs sont Baldur et Nanna.

ff

Led.

Des alfes et des esprits bienheureux

p

p

p dolce

Led. *Led.*

This system continues the musical piece. It starts with a *ff* dynamic. A section marked *Led.* features arpeggiated chords. The system ends with a section marked *p dolce* and two *Led.* markings.

les entourent. Danses au doux son des flûtes et des harpes.

This system continues the musical piece. It features a melody in the first staff and chords in the second staff. The system ends with a section marked *p dolce* and two *Led.* markings.

SECONDO.

Morgenrøden oprinder, og fra begge Sider frem.
*træde Aser og Asynier, Einherjer og Valkyrier.**Odin og Frigga træde*
*frem, Baldur iler i sin Moders Favn.**Han knæler for Odin, der løfter ham, og Alle*
gaa samlede frem, løftende Hænderne mod Himlen. Nanna tager Spydet fra Odin, og Baldur fører Freja til Fredsallret.
Han byder Alle at nedlægge Vaabnene ved Foden af dette.
Alle nedlægge Vaabnene og dække dem med Blomster og Palmegrene.

PRIMO.

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L'aurore se lève, et des deux côtés s'avancent des ases et des asynies (déesses)

First system of musical notation. The upper staff contains complex chords and melodic lines, while the lower staff provides a harmonic foundation. The dynamic marking *p* (piano) is present in the lower staff.

des einhéries et des valkyries.

Entrent Odin et Frigga. Baldur s'élance dans

Second system of musical notation. It includes dynamic markings *p*, *cresc.*, and *f*. The tempo or mood changes from 2/4 to common time (C).

les bras de sa mère.

Il s'agenouille devant Odin, qui le fait lever; tous s'avancent

Third system of musical notation. Dynamic markings include *f*, *fp*, and *p dolce*. The music features triplet figures in both staves.

et lèvent les mains au ciel. Nanna prend le

Fourth system of musical notation. Dynamic markings include *smorz.*, *dim.*, and *dolce*. The music continues with triplet patterns.

javelot d'Odin, et Baldur conduit sa mère à l'autel de la paix.

Fifth system of musical notation. Dynamic markings include *mf p* and *p*. The music features flowing melodic lines in the upper staff.

Il ordonne à tous de déposer les armes et de les couvrir de fleurs et de feuilles de palmier.

Sixth system of musical notation. Dynamic markings include *smorz.*, *p*, and *mf*. The system concludes with a final chord in the upper staff.

SECONDO.

Haab og Glæde gjen-

cresc. *ff* *f marcato*
con Ped.

nemstrømmer alle Hjerter, og de lyksalige Aander knæle tilbedende for Alfaders Öje, der i straalende Glands stiger op over det Go-

ff *con Ped.*

des og Skjønnes Hjem i Gimle.

mf *cresc.* *f* *f*
Ped. Ped. Ped.

Tæppet falder.

ff *con Ped.*

Fine.

8.

cresc. *ff*

L'espoir et la félicité s'emparent de tous les coeurs et les esprits bienheureux s'agenouillent pour adorer l'oeil d'Alfader (du père éternel)

8.

f marcato

qui s'élève radieux sur Gimle, pays du Bien et du Beau.

8.

ff

8.

mf *cresc.*

La toile tombe.

8.

f *ff*

Ped. *con Ped.*

8.

Fine.